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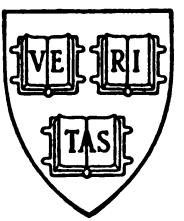


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# P. TERENTI

# PHORMIO

WITH NOTES AND INTRODUCTIONS

(BASED, IN PART, UPON THE 2D EDITION OF KARL DZIATZKO)

BY

HERBERT CHARLES ELMER, PH.D.

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οὐ πόλλ' ἀλλὰ πολύ

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TO

MY FATHER

C. J. Elmer

IN GRATEFUL REMEMBRANCE

OF HIS CONSTANT

DEVOTION AND ENCOURAGEMENT

# PREFACE.

THOUGH the Phormio is admittedly one of the best of the plays of Terence, no annotated edition of it suitable for college use has yet been published in America. This fact alone makes it unnecessary, I hope, to apologize for the present volume.

While the text of this edition is, in general, based upon that of Dziatzko, I have often ventured to deviate from his readings, prompted sometimes by suggestions that have been made since his edition was published, sometimes by a conviction that the testimony of the manuscripts, unless demonstrably false, is entitled to more consideration than arbitrary alterations. The Appendix is devoted almost exclusively to a defense of these deviations from Dziatzko's text and to the citation of authorities for statements made in the notes.

In preparing the commentary, I have had before me all important editions of the play and have taken occasional notes from that of Sloman and less frequently from that of Bond and Walpole.

I would here express to Professor Karl Dziatzko my grateful appreciation of his courtesy in giving me per-

mission to use, in any way that might suit my purpose, the very valuable material collected in his own edition of the Phormio, representing as it does a thorough study of all the literature upon Terence and allied subjects that had appeared up to 1884. Much, however, has been done in this field during the last ten years, and the results of such labors have, so far as seemed desirable, been incorporated in the present volume. I have thought it worth while to append below a classified bibliography of the literature especially concerned with Terence that has appeared since the completion of Dziatzko's edition.

I feel myself under lasting obligations to Professor E. M. Pease, Editor-in-chief of the series to which this book belongs, to Professor C. E. Bennett of Cornell University, and to Professor H. N. Fowler of the Western Reserve University, for the searching criticism to which they have subjected all parts of the book. I am further indebted to Professor Pease for his kindness in placing at my service his collation of the Codex Parisinus.

H. C. ELMER.

ITHACA, 1895.

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ABBREVIATIONS.

| | |
|---|---|
| A. & G. | Allen & Greenough's Latin Grammar. |
| B. | Bennett's Latin Grammar. |
| G. | Gildersleeve's (Lodge) Latin Grammar. |
| H. | Harkness' Latin Grammar. |

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# INTRODUCTION.

## The Origin of the Greek Drama.

THE Greek drama had its origin in the village festival that was wont to be held each year, at the vintage time, in honor of Dionysus, the god of wine, the bringer of good cheer. Dionysus, in the popular fancy, was supposed to have wandered through the world, accompanied by a band of satyrs and nymphs, spreading his worship among men, encountering countless dangers and hardships in his progress, now falling into the hands of pirates and thrown into chains, now aiding the gods in their war with the giants, now being torn to pieces at the command of the jealous Hera, but springing up again with new life, and finally triumphing over all obstacles and bringing joy and blessing to all mankind. It was customary among the country folk, when they gathered in the grapes, to celebrate the adventures of this god, whose bounty they were about to enjoy. One member of the company would impersonate the god himself, and the others would act the part of his attendant satyrs; and the story of the god's adventures would thus, in a rude and impromptu fashion, be enacted. Some parts of this story were bright and gay, while others were sad and tragic; and it was in these rude attempts to represent its different aspects that both comedy and tragedy had their origin. Tragedy, however, was earlier than comedy in reaching maturity.

## The Early Greek Comedy.

The word comedy (κωμῳδία) means literally the "song of revelry" (κῶμος, ᾠδειν), or possibly the song of the κώμη, *i.e.* "village song." The Dorians, and especially one **Susarion** (about 580 B.C.), seem to deserve the credit of having first dramatized the rude dialogue, in which comedy had its origin, and given it something like a literary form. The principal representative, however, of that branch of literature, before it reached the perfection it attained during the period of Pericles, was **Epicharmus**, a contemporary of Aeschylus. He was born on the island of Cos about 540 B.C., and from there, at the age of three months, was taken to Megara in Sicily, where he spent most of his life and where he died about 450 B.C. But comedy did not reach any high degree of development until it was taken up by the master artists of Athens in the time of Pericles. The conditions of Greek life at this period were peculiarly favorable for developing this branch of writing. The intellectual activity and the highly developed political life of the times worked together to bring it rapidly to a position of great importance and influence. **Cratinus**, **Eupolis**, **Phrynichus**, are the first to be mentioned as writers of the old Attic comedy, but these are of little importance in comparison with **Aristophanes** (fl. 427–388 B.C.), who soon appeared upon the scene and became by far the most important representative of this school. It lies, of course, in the nature of comedy to depict the gay and humorous; and at the time with which we are now dealing, the keen and absorbing interest taken by all classes in politics gave direction to the popular comedy. Public men and affairs formed its material. These were subjected to that keen wit with which the Athenians, above all others, were endowed. With reference to form and technique, it was natural enough that comedy should for the most part be modeled after the outlines marked out by writers of tragedy, which already existed in a highly developed form. From tragedy, too, comedy largely drew its material for parodies.

The unfortunate result of the Peloponnesian War, which broke the fresh, self-conscious vigor of Athens, forms a turning-point in the history of Attic comedy. With eager participation of the people in public affairs, died out also their interest in them; other and narrower interests — above all, material interests began to engross their attention. They had been wont to spare neither pains nor expense in organizing, equipping and training a chorus as an essential feature of every play. But now, while they still continued for a time to furnish the chorus, they no longer felt the old pride in providing it with an elaborate outfit, or in training it when equipped; and their growing indifference ultimately resulted in its being given up altogether. In fact the Plutus of Aristophanes, the latest of the eleven plays of that author which have been preserved to us, shows that a decided change in this respect has already taken place. In lieu of choral parts having an organic connection with the play, is found between the acts a song, borrowed from some other source.

## The Later Greek Comedy.

The new Attic comedy, which does not appear fully developed till the latter part of the fourth century, is almost wholly severed from all connection with public life and shows, in comparison with the old comedy, a lack of variety in the subjects treated, a decline in powers of invention, and lack of the old boldness in handling materials. We have, however, some compensation for this loss. As a result of continual painstaking practice, there is greater smoothness, a more artistic finish in language and action, a treatment showing closer attention to detail, and a more polished technique. Comedy now is a tame society play, dealing merely with the manners and customs of family life. Even the materials that chance to be borrowed from other sources, *e.g.* from mythology, are treated in like manner. The abuses practiced in public life no longer receive notice even by so much as an allusion. At the same time personal

attacks upon individuals have ceased; only typical characters, such as bragging soldiers, sponging parasites, and insolent sycophants, are held up to ridicule. As compensation for this narrower range of subjects, appears invention of new situations and of amusing complications out of which the same ever-recurring characters have to extricate themselves. In this respect the fruitful, untiring genius of the poets of the new comedy challenges our admiration, though our estimate of them is based upon mere fragments from their plays and upon Latin plays that are modeled after them.

With reference to dramatic arrangement and technique, the new comedy as well as the old is modeled after tragedy, and especially after the tragedy of Euripides. It is characterized by the same moralizing tone prevalent in the works of that author. The numerous maxims, however, which lend this color are, in the new comedy, brought into the play only incidentally, while in the old Attic comedy, with its vigorous assaults upon everything that was blameworthy, they seemed an organic part of the play itself.

Among the poets of the new Attic comedy, of whom there were more than sixty, the most distinguished in the judgment of antiquity was **Menander** (342–290 B.C.). Next to him, **Philemon, Diphilus, Philippides, Posidippus**, and **Apollodorus** of Carystus, are to be named as the favorite writers of comedy. Of the original productions of these poets only a few fragments have come down to us. We have, however, Latin adaptations from some of their plays in the two great comic poets of Rome, **Plautus** and **Terence**.

Of course the transition from the old to the new comedy was a gradual one. It extended over a period of fifty years, from the Plutus of Aristophanes (presented first in 408 and again, this time in a revised form and without chorus and parabasis, in 388) to about the time of the Macedonian sovereignty (338). The best known poets of this period are **Antiphanes** and **Alexis**. Whether we should look upon this so-called middle comedy as forming a distinct type by itself may be questioned;

but at any rate the division into the old and the new is an important one, and each of these two classes is marked by well-defined characteristics.

The new comedy, in its development, coincides with the political decline of Greece and with the gradual decay of her art. As compared with the old comedy, it shows in many repects unmistakable retrogression. As a natural result, however, of the conditions already indicated, it is free from that distinctly local coloring, which makes even a play of Aristophanes often unintelligible to one who is not familiar with the condition of affairs in Athens at the time the play was written; it has the cosmopolitan character, which becomes, during the fourth and third centuries before Christ, more and more peculiar to Greek life. It was owing to this peculiar cosmopolitan character that the new comedy, about the middle of the third century before Christ, found a welcome in Rome — a city highly developed politically, but as yet without a literature. That the comic poets of Rome chose the material for their translations and adaptations exclusively from the new (and the so-called middle) comedy, is not then due wholly to the fact that that kind of writing was still flourishing when Roman literature began.

## Roman Comedy.

The ancient Romans, like the Italians of to-day, had, as one of their notable characteristics, a fondness for the dramatic, and especially for the comic. Vergil, in Georg. II. 385–396 (cf. Hor. Ep. II. 1, 139 ff.), pictures the gaieties of rural festivals, at which improvised jests, in rude verse, were exchanged in animated dialogue. These **versus Fescennini**, as they are commonly called (after the town of Fescennia), had no literary importance; but still we see in them germs similar to those from which the Greeks developed their artistic comedy. It is interesting also to note that a process of development seems to have set in on Roman, much as it did on Greek,

soil. As a demand was felt for something less rude than these *versus Fescennini*, a form of representation arose for which preparation was made beforehand and less was entrusted to improvisation. To add to the interest of the entertainment, the verses were now accompanied by music and dancing, and the whole performance in this improved form took the name of **Satura.** These performances, if we may accept the common view regarding the meaning of the term *saturae*,[1] seem to have been devoid of any connected plot, but they demanded a certain amount of care and skill on the part of the performers, and accordingly a class of people began to devote special attention to acting as a profession. We must of course look upon these *saturae* (of which the contents were of a purely local character, and the structure even yet not artistic) as entirely different from the Greek comedies as far as their contents and their structure were concerned. A nearer approach to dramatic form was made in the *fabulae Atellanae*, so-called because they are said to have originated in the Campanian town of Atella. The *fabulae Atellanae* were broad farces in which figured stock characters analogous to the clown, pantaloon and harlequin of a modern pantomime. Rude as all these performances were, they nevertheless awakened in the Roman public an interest in dramatic representations. Under favorable circumstances they might have developed into an artistic drama that would have been truly Roman in thought and feeling.

But there now appeared on the scene an influence that was destined to dominate the whole course of Roman literature. After the war with Pyrrhus, the Romans came into closer contact with the Greek cities of southern Italy and Sicily, and had their attention called to the creations of Greek genius. They

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[1] In an interesting paper on "The Dramatic Satura and the Old Comedy at Rome" (Am. Journ. Phil., Vol. XV.), Hendrickson further develops the theory of Leo that *satura* in Livy (7, 2) is merely the designation of an assumed Roman parallel to the old Greek comedy.

never recovered from the spell that was thus cast about them. Instead of attempting to create a literature of their own along independent lines, they now devoted themselves chiefly to copying the masterpieces of Greece. The first fruits of this new influence were seen in mere translations and adaptations from the Greek. The comedies that were thus translated, or adapted, are called *fabulae palliatae*, from the Greek cloak (*pallium*) worn by the actors, to distinguish them from the *fabulae togatae* in which Roman manners were represented. The first writer to be mentioned in this connection is **Livius Andronicus**, who was born at Tarentum about 284 B.C. After the capture of his native city in 272 B.C., he became the slave of M. Livius Salinator, who, charmed by the talents of the young man, soon afterwards gave him his freedom. In 240 Livius was engaged to produce, as one of the attractions of the *ludi Romani*, two Latin plays, a tragedy and a comedy, adapted from Greek originals. Such dramatic entertainments had for a long time been regularly given in the original Greek in the towns of southern Italy and so were more or less familiar to the Romans. These performances found such favor at Rome that from this time on they became a regular part of the games. Livius Andronicus must then be looked upon as having introduced a new era for the Roman people. In Livy the historian (7, 2), the existence of a connected plot and the systematic arrangement of the contents are designated as the features that distinguished the new drama from the old *satura*. It was further distinguished by the employment of Greek metres and by differences in the form of representation. Only a few fragments of the plays of Livius have come down to us. We know, however, that he was held in so great esteem at Rome that, in honor of him, the temple of Minerva on the Aventine was appropriated to the use of *scribae et histriones*, who organized themselves into a sort of poets' guild.

Another writer, likewise active in both tragedy and comedy, was **Cn. Naevius**, a native of Campania, born about 265 B.C. Being a Latin by descent, he took part in the First Punic War,

a conflict which he afterward described in Saturnian verse. After 235 B.C., we find him noted at Rome as a fiery and popular poet, especially in the field of comedy. Fragments of thirty of his comedies have come down to us. The violent attacks which he made on the highest families of Rome led to his imprisonment and later to his banishment. He died in exile in 201 B.C., or, according to some authorities, a little later.

**T. Maccius Plautus** was a writer of comedies only. He was born at Sarsina in Umbria, about 254 B.C. On coming to Rome, he found employment at the hands of certain theatrical managers. What he saved from his earnings here he subsequently lost in foreign speculation, after which he returned penniless to Rome and was compelled to earn his bread at hard labor in a mill, a duty generally reserved for the lowest slaves. His employment in the theatre, however, had interested him in the stage, and he resolved to turn to account the knowledge this experience had given him. He accordingly found time, even amid the unfavorable conditions surrounding him, to write comedies, and in a short time he became the most popular of comic poets. His death came in 184 B.C., but the popularity of his plays remained undiminished; and when, after the middle of the second century B.C., it became customary, instead of presenting new plays, to bring the old again and again upon the stage (see p. xxv), the comedies of Plautus long continued to be among the chief attractions of the theatre. So great indeed was his popularity that plays of other writers were frequently given out under his name, to create a prejudice in their favor. One hundred and thirty plays were at one time ascribed to him. Of these Varro pronounced twenty-one as certainly genuine, nineteen others as probably so. All but one[1] of these twenty-one genuine plays have come down to us, although some are in a more or less fragmentary condition. The Ambrosian palimpsest of Plautus (of the fifth century) originally con-

[1] The Vidularia.

tained also the lost play, as three leaves of this Ms. still bear witness.

We hear of a certain M. Plautius, belonging to about the same period, who was also a writer of comedies, but we know nothing very definite about him. The similarity between his name and that of Plautus may easily have brought it about that his plays were ascribed to the better known poet.

**Q. Ennius** is chiefly noted for his epic poem called *Annales* — in which he relates, in eighteen books, the entire history of Rome from the earliest times down to his own — for his *saturae*, and his tragedies. But he also attempted comedy, and so deserves mention here. He was born at Rudiae in Calabria in 239 B.C. He was brought to Rome from Sardinia in 204 by the quaestor M. Porcius Cato, and here he seems to have lived in moderate circumstances as teacher of Greek and as stage poet. In 184 B.C. he received the right of Roman citizenship which he lived to enjoy for fifteen years. None of his comedies have come down to us — not even in fragments of any importance.

The next poet worthy of mention in this connection is **Statius Caecilius**, who enjoyed an enviable reputation among the ancients as a writer of *palliatae*, and who was an important forerunner of Terence. An Insubrian by birth, he came to Rome about 194 B.C., probably as a captive taken in war. Later, however, he was given his freedom. His first attempt at comedy failed and was not even heard to the end by the impatient audience; but he toiled on till he won literary fame and a name among comic poets second only, as yet, to that of Plautus. He died soon after Ennius, with whom in life he had been on the most intimate terms.

We now come to a poet who calls for a more extended notice, one whose name is always coupled with that of Plautus as one of the two greatest names in Roman comedy, — **Publius Terentius Afer.** He was a native of Carthage. His surname, *Afer*, however, makes it probable that he was not of Phoenician blood, but that his parents belonged to one of the African

tribes subject to the Carthaginians.[1] The date of his birth was about 190 B.C.[2] At an early age, he came to Rome as a slave of the senator Terentius Lucanus, though how this fact should be explained is a disputed question. He can hardly have been taken captive in war, as he was born after the end of the Second Punic War and died before the beginning of the next war with Carthage. Possibly he was carried off by enemies of his native city, in early youth, and later brought to Rome. Be this as it may, his master, struck by the talent and the prepossessing appearance of the boy, not only caused him to be carefully educated, but also gave him his freedom. The associations to which he had been accustomed in the house of his master

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[1] For the meaning of *Afer*, see Em. Baehrens (N. Jahrb. f. Phil. 1881, p. 401 f.). His attempts, however, to show that this is inconsistent with the tradition that Terence was born at Carthage, is far from convincing. There must have been many enslaved *Afri* (Greek Λίβυες) in Carthage, and if we suppose Terence to have been the son of one of these, to have been brought to Rome and to have been named, as was customary in the case of slaves, after the nation to which he belonged, he would naturally have been called *Afer* (not *Poenulus*, even though born at Carthage). For parallel instances in the case of soldiers of imperial times, cf. Th. Mommsen, Herm. XIX. 29 ff., especially p. 35 f.

[2] The date generally given is 185 B.C., in accordance with Suetonius in his *vita Terenti*, p. 32 (ed. Ritschl in Reifferscheid, Suet. p. 26 ff. and 481 ff. = Opusc. III, 204 ff.). But H. Sauppe (Nachr. d. Gött. Ges. 1870, p. 111 ff.) has made this seem very improbable. The year of Terence's birth, like that of many other famous men of antiquity, was not definitely known even to the scholars of ancient Rome. In attempting to establish the date they acted on the supposition that Terence was of the same age as P. Scipio Africanus the younger. But we know that Terence brought out his first piece, the Andria, as early as 166 B.C., in view of which fact we are, Sauppe thinks, forced to conclude that he must have been several years older than Scipio. Otherwise the Andria must have been produced when the author was only nineteen years of age, and such a production would have required several years of careful preparation. But it bears every evidence of being the work of mature years. To be sure, Terence does not deny the taunt of his opponent (Heaut. Prol. vs. 23), *Repente ad studium hunc (Terentium) se adplicasse musicum.*

made it easy for him to keep up his connections with the nobility of Rome. The same traits of character which had procured for him his freedom assured him the favor of the sons of the highest families; for one must remember that at that time in Rome it was for the most part the patricians, who, in art and literature as well as in politics, looked beyond the narrow boundaries of fatherland and felt a lively interest in a broader and higher intellectual culture. Among the friends of Terence who were members of the nobility, ancient authorities name Scipio Africanus the younger, C. Laelius, and L. Furius Philus. From the first he seems to have held himself entirely aloof from the narrower circle of the poets of Rome, who, as has already been pointed out (p. xv), had formed themselves into a guild. This at any rate is the simplest explanation of the story that the aged poet Caecilius, to whose approval Terence was obliged to submit his first play, the Andria, before the aediles would allow it to be produced at the games, knew nothing at all of the young poet. The passage already cited from Heaut. Prol. vs. 23 f. harmonizes with this supposition:

> *Repente ad studium hunc se adplicasse musicum,*
> *Amicum ingenio fretum, haud natura sua.*

The open jealousy and hatred felt toward Terence by other poets arose largely from his disinclination to affiliate with them. Content with the applause which he won from the ranks of the nobility, he cared little for the approval of others.

It was believed by many in antiquity that the distinguished

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But from this we are to infer merely that he had not made himself known among the poets of Rome long before his first appearance with a drama. Indeed, the statement that he had suddenly, *i.e.* unexpectedly, adopted the poet's calling, seems more naturally used of a man who, in his earlier years, had not followed such pursuits, or at least had not let it be known that he did. Lastly, the poet is not, in any of his prologues, obliged to defend himself against the charge of extreme youth; on the contrary, he himself (Heaut. Prol. vs. 51) scornfully speaks of his opponents among the spectators as *adulescentuli*.

friends of Terence, above referred to, aided him in his literary work, and even that large parts of his dramas were written by them. This report originated with those who were jealous of Terence's success, and it probably gained credence from the non-committal words of the poet when referring to that report. It can hardly be doubted that Terence actually did receive much encouragement in various ways from his noble friends and even profited at times by their advice, but further than this there is no good reason to suppose that he was dependent upon them. His language, to be sure, is that of the highest and most cultured society of his time, but this is to be looked upon as a result of his constant intercourse with that society, and need not cast any suspicion upon the authenticity of his plays.

The literary tendency of the times, as well as his own inclination, led the poet to devote his activity to the *fabula palliata*, although the period of its decline was now near at hand. Terence produced his first comedy, the Andria, at the *ludi Megalenses*, in April, 166 B.C. The aediles, who had charge of the games, had some misgivings about allowing the presentation of a play by an entirely unknown poet. He was accordingly induced to submit his play first to the older poet Caecilius, for approval. Regarding the meeting between these two poets, the following story is told. Terence found Caecilius at dinner, and, as the caller was meanly dressed, he was given a seat on a bench near the couch on which the great author was reclining, and was then given permission to read what he had written. After the first few verses had been read, Caecilius was so captivated by the young man's talents that he invited him to a place beside him upon the couch. He then listened attentively and with unbounded admiration to the remainder of the play.[1]

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[1] Hieronymus, in Euseb. Chron. Olymp. CL 2, places the death of Caecilius in the year after that of Ennius (who died 169 B.C.). But the Andria was not produced till 166 B.C. The question arises whether the date of Caecilius' death, as given in Hieronymus, rests upon an

The order of presentation of the plays of Terence, during the lifetime of the poet, may be seen from the following table:

| | | | | | |
|---|---|---|---|---|---|
| Andria . . . . . | at the | *ludi* | *Megalenses*, | 166 B.C. | |
| Hecyra[1] . . . . . | " | " | " | 165 | " |
| Heauton timorumenos . . . | " | " | " | 163 | " |
| Eunuchus . . . . . | " | " | " | 161 | " |
| Phormio . . . . . | " | " | *Romani* | 161 | " |
| Hecyra . . . . . | " | " | *funerales* of Aemilius Paulus, | 160 B.C.[2] | |
| Adelphoe[3] . . . . . | " | " | *funerales* of Aemilius Paulus, | 160 B.C. | |
| Hecyra . . . . . | " | " | *Romani*, | 160 B.C.[4] | |

Four of these are translations from Menander; two (Hecyra and Phormio), from Apollodorus of Carystus, who flourished between 300 and 260 B.C.

It is not to be wondered at that the earliest writers, in adapting the productions of foreign genius to Roman ears, should give them something of a native character, and we accordingly

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error, or whether the first production of the Andria, in spite of the praise accorded it by Caecilius, was postponed for several years. Dziatzko agrees with Ritschl in the supposition that, in Hieronymus' words: *mortuus est* (*Caecilius*) *anno post mortem Ennii et iuxta Ianic ulum* . . . , a numeral has fallen out after *Ennii*, and that it should read *anno* . . . III (*tertio*), or, as Dziatzko thinks more probable, IIII or IV (*quarto*).

[1] This attempted presentation, however, proved a failure; and tradition accordingly assigns the Heaut. to the second place, the Eun. to the third, etc.

[2] Second unsuccessful presentation.

[3] Pet. Langen (Phil. Rundsch. 1881, p. 1122) claims that Terence called the play *Adelphi*, and that the ending *-oe* is due entirely to the composer of the *didascalia*. But Heaut. Prol. 5, *Heauton timorumenon*, and Phorm. Prol. 25, *Epidicazomenon*, show that, in the titles of *fabulae palliatae* at the time of Terence, not only the Greek names, but also the Greek terminations, were retained so far as possible, except where a Greek word had been naturalized in Latin — as is the case, for instance, with *Eunuchus*.

[4] Third and successful presentation.

find that all the plays of Plautus bear Latin titles (Asinaria, Aulularia, Captivi, etc.), except in plays like the Amphitruo and the Epidicus, where the title is taken from the Greek name of a person in the play. The plays of Plautus, too, abound in Roman allusions, although the general coloring, even in Plautus, is of course distinctly Greek. Later, however, as the influence of Greek culture came to be more widespread, there was an ever-increasing tendency to make the Latin plays more nearly like the Greek from which the plots were taken. Indeed, the contemporaries of Terence, among them his chief adversary, Luscius Lanuvinus, made it a point of attack that he departed so far from his Greek original, as to weave into the general plot of his drama such scenes from other Greek comedies as particularly struck his fancy. This was done in the case of the Andria, the Adelphoe, and the Eunuchus; perhaps also in the Hecyra (Rh. Mus. XXI. 80 f.). This process of combining parts of different plays into one was maliciously called *contaminatio*. Except in this one respect, Terence has followed his Greek originals very closely, and the Roman allusions, which are so common in Plautus, are almost entirely wanting in Terence. The taunts of his enemies regarding his habit of combining parts of two plays into one had no effect upon him, except that he was led repeatedly to justify the practice in the prologues of his plays (cf. Andr. Prol. 13–21, Heaut. Prol. 16–21, Ad. Prol. 1–14, Eun. Prol. 31–33).

There was still another point with reference to the subject-matter of a play which the critics of that time considered important, viz. that plays must be entirely new, *i.e.* the Greek original was to be one that had not been reproduced, either as a whole, or in part, by any other Latin poet, and so one that was entirely unknown to the spectators.[1] This requirement

[1] This principle is stated in a humorous connection in Plaut. Pseud. 568 ff.: *nam qui in scaenam prouenit, Nouo modo nouom aliquid inuentum adferre addecet. Si id facere nequeat, det locum illi qui queat.*

of respect for the product of another's genius is noteworthy as showing that a play, of which a translation, or an adaptation, had been made by a Latin poet, was thenceforth looked upon as his own property. Terence as a rule respected this principle. In several cases, where his enemies accuse him of theft (*furtum*), he proves his production to be entirely "new" (cf. Ad. Prol. 6–14), or excuses himself on the plea of ignorance of any previous use of it. But it may be doubted, from his words in Eun. Prol. 27 (*Si id est peccatum*, etc.) and 35 ff., whether he looked upon the use of a Greek drama, or a part of one, by several Latin poets, as a very serious offense.

All six plays of Terence met with great applause from the public, though the Hecyra was not received with favor until the third attempt to present it. The greater attraction, formed by other amusements at the time of the first and second attempts to present this piece, made it impossible to act any of it the first time, and only one act of it at the second attempt (cf. Phor. Prol. 31 ff.; Hec. Prol. I. and II.). The Eunuchus, on the other hand, met with such success that its production was repeated (probably on the same day), and the poet received therefor the unusually large sum of eight thousand sesterces (about three hundred and thirty dollars).

After the third production of the Hecyra, in 160 B.C., Terence left Rome for Greece, probably to acquire a more intimate knowledge of the life and customs of the people of that country. In the following year, 159 B.C., the poet died, while on the point of returning to Rome with translations which he had recently made of other comedies. He met his death either by shipwreck off the island of Leucas, or else, after losing his baggage and his manuscripts by such a mishap, died at Stymphalus in Arcadia. He left a daughter, who was afterward married to a Roman knight. His property at the time of his death probably consisted of twenty acres of land, though another account represents him as having been reduced to absolute poverty.

Regarding the personal appearance of Terence, Suetonius says: *Fuisse dicitur mediocri statura, gracili corpore, colore fusco.*

As a poet Terence is especially noted for the artistic finish and refinement of his productions. The plots of his plays are carefully thought out and cleverly managed, the poet at times departing from his Greek original, where he can by so doing better serve his artistic purpose. No less carefully studied is his portrayal of character and of the motives which prompt to action the persons with whom he is dealing. To be sure, for all that is essential and best he was indebted to his Greek originals, but he deserves homage for having successfully reproduced these merits in his own plays. Indeed, in some of the details, he has even ventured to make improvements upon his originals.[1] As to the language of Terence, it is at all times select and pure and may pass as the best example we have of the colloquial language as used by the more refined circles of Roman society. Cicero and Caesar, who must surely be looked upon as competent judges, accord him in this respect the highest praise. But the excellences above mentioned are such as depend chiefly upon thought and study and painstaking. On the other hand one cannot fail to notice in Terence, as compared with Plautus, a certain lack of vigor, of sparkling, spontaneous wit, of liveliness, of variety in his characters, and of power in depicting passion. Upon the absence of these characteristics, the enemies of Terence based their accusation that his plays were "*tenui oratione et scriptura leui*" (Phorm. Prol. 5); and even Caesar complains that the "*lenia scripta*" of Terence lack "*uis comica.*" It was probably for this reason, too, that Volcacius Sedigitus (about the end of the second century B.C., author of a treatise *de poetis*), in naming the ten most noted writers of *fabulae palliatae* in the order of their merit, assigned Terence to the sixth place.

It is further to be noticed, that no development in the genius of the poet can be discovered in the course of his productions. This is, without doubt, due for the most part to the repression

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[1] Cf. *e.g.* Dziatzko's remarks on the marriage of Micio in his edition of the Adelphoe, p. 4.

of the individuality of writers of *palliatae* in general, and especially at the time of Terence, but it is due in part also to the shortness of the period through which his entire literary activity lasted. At any rate, it is quite impossible for us to designate any one of his six plays as the immature work of his youth.

## History of the Text.

After the death of Terence, the writing of *fabulae palliatae* almost ceased.[1] In the absence of new productions, the custom now began of presenting again upon the stage the plays of former poets. It was but natural that many changes should be made in these old plays to make them better suited to the altered conditions under which they were to be reproduced, though Terence has suffered but little in this respect as compared with Plautus.[2] The plays of Terence, during the first decades following the middle of the second century B.C., were repeatedly brought upon the stage. To this fact the *didascaliae* bear undisputed testimony (Rh. Mus. XX. 591; XXI. 64 ff.).

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[1] In the prologue to the Casina of Plautus, which was written about 154 B.C., or soon thereafter, we find the following (vs. 9 f.):

*Nam nunc nouae quae prodeunt comoediae,*
*Multo sunt nequiores quam nummi noui.*

Turpilius, the last important writer of *palliatae*, lived, to be sure, till 103 B.C., but he probably ceased writing at an early date (Ritschl, Parerga, p. 188, Rem.). Men like Fundanius (Hor. Sat. I. 10, 40 ff.), Vergilius Romanus (Plin. Epist. VI. 21), and M. Pomponius Bassulus (of the end of the first century A.D.) translated Greek comedies, but these productions were intended only for reading.

[2] There can be no doubt that the comedies of Plautus are preserved to us in the form which they received to fit them for reproduction long after the time of Plautus. With Terence the case is different. The fact that the prologues to his plays, though appropriate only for the particular occasion for which they were written, have come down to us unchanged, is a clear proof that, at the time when the comedies of

As early as the second half of the second century B.C., scholars began, in imitation and emulation of the Greek grammarians, to turn their attention to the study of *fabulae palliatae*. The texts of the comedians were brought together in suitable form for reading, special care being taken to preserve, as far as possible, different readings wherever such existed. Notes, too, on the history of the different plays were collected and arranged in a connected manner. Lastly, Roman scholars wrote various treatises on the scenic and linguistic peculiarities of the old comedians and on other topics of interest to the student of literature. Among these were **L. Accius** (the famous writer of tragedy), **Porcius Licinus, Volcacius Sedigitus, L. Aelius Stilo, Aurelius Opilius, Q. Cosconius, Serv. Clodius,** and above all **M. Terentius Varro,** whose works, distinguished as they were for their learning and practical wisdom, formed the chief source of information for the historians of literature. The material for these works was drawn from the actors' copies of the plays, so far as they could be procured, and from the records of magistrates regarding the productions of plays brought out under their supervision. Consideration for the convenience of the reader led to the practice of indicating at the beginning of each scene the characters who take part in that scene, and of dividing plays into acts (see pp. xxxii f.). Plays still continued to be presented on the stage, but they were more successful in the provincial towns than at Rome, where the givers of games, pandering to the altered tastes of the crowd, gave them scenic representations of a more stirring character.

The plays of Terence, who always continued to be extensively read in antiquity, at length became corrupt through glosses, interpolations, and errors in copying. As a perfect understanding of the text in all its details was impossible without aids, full com-

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Terence began to be extensively copied, people had the will and the means to transmit them to posterity in their original form. Of the prologues of Plautus, on the contrary, not one that was written for any production of the play shows a form that was suitable only for the first production.

mentaries became very common early in imperial times, and these of course offered a good basis for revisions. Such commentaries were prepared by **Probus** (probably M. Valerius Probus, about the middle of the first century A.D.), **Aemilius Asper**, **Arruntius Celsus** (perhaps only to the Phormio), **Helenius Acro**, **Euanthius**, and the somewhat later **Aelius Donatus** (about the middle of the fourth century A.D.). We have a commentary, bearing the name of the last-mentioned scholar, to five of the plays (that to the Heaut. being lost). This is a confused compilation of extracts from different commentaries (at least two), which themselves contained valuable explanatory comments from older works of a similar nature.

In the first half of the second century A.D., a period characterized by great zeal in the study of the older Latin literature, metrical arguments to the plays of Terence (*periochae*), of twelve verses each, were composed by **C. Sulpicius Apollinaris**, a native of Carthage, the teacher of A. Gellius and of the emperor Pertinax. In the Mss. these arguments are prefixed to the text of the respective plays.

In the course of time, the text of the comedies of Terence had become so corrupt that the necessity was felt of a thorough and comprehensive revision of the text, and such a revision was undertaken by a certain **Calliopius**.[1] The name of this man is appended to all the known Mss. of Terence, with the single exception of the Bembinus. It will readily be seen that this circumstance renders the Bembinus of special im-

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[1] See Umpfenbach's critical apparatus. — Nothing certain is known regarding the character, or the time, of Calliopius. According to Konr. Braun, Quaest. Ter. (Göttingen, 1877), p. 21, the Calliopian recension dates from the end of the third, or the beginning of the fourth, century ; according to Fr. Leo (Rh. Mus. XXXVIII. p. 331), from the third century, while some scholars differ from these views so far that they assign it to the seventh century. Dziatzko (Commentationes Wölffliniae, Leip. 1891) and Schlee (Scholia Terentiana, Leip. 1893) represent the latest views in assigning it to the fifth century.

portance as preserving the older and frequently the better reading. See Introd. to App.

### Dramatic Entertainments, the Actors, the Stage, etc.

It should be noted that, for some time after Livius Andronicus, dramatic performances in Rome were given only at the *ludi Romani* or *maximi* (in September) under the supervision of the curule aediles. Somewhat later they formed a part likewise of the *Megalesia* (in April), given under the direction of the curule aediles, of the *ludi plebei* (in November), given by the plebeian aediles, and, after 211 or 212 B.C., of the *ludi Apollinares* (in July), given by the *praetor urbanus*. To the officials who conducted the games, a specified sum of money was furnished by the state, for the purpose of defraying the expense attending the occasion. In the course of time, as the games took on a more elaborate character, the sum donated by the state had to be increased repeatedly, and even then those who had them in charge frequently had to make liberal contributions from their own private means. Besides the games that were thus celebrated on behalf of the state, there were also others given on extraordinary occasions, viz. at *ludi funebres* (or *funerales*), in honor of celebrated men, those accompanying dedications and triumphs, and those given as votive offerings.

Down to 174 B.C. these dramatic performances took place near the temple of the deity chiefly concerned in the festivities.[1] Permanent theatres of stone, such as were later built on a scale of great grandeur, were as yet unknown. When a play was to be produced, a wooden stage was erected for the purpose and then torn down after the performance. This stage was ordinarily built near the foot of some hill, or slope, so that the rising ground might afford convenient seats

[1] Funeral games (perhaps also the *ludi Romani*) took place in the forum. That the *ludi Apollinares* at least, in the beginning, were given in the Circus Maximus, is clear from Liv. 25, 12, 14.

for the spectators, while those in front would not obstruct the view of those in the rear. On such a slope the people assembled under the open sky. As no seats were provided for their accommodation, they usually sat, or reclined, upon the ground. The more fastidious sometimes had stools brought for them from their homes, although this was looked upon as a mark of effeminacy and was even forbidden. In 179 B.C., a stage of stone was erected near the temple of Apollo, but this was of small dimensions and was probably intended for use only at the *ludi Apollinares*. Five years later, arrangements were made, on the part of the state, for the building of a substantial, immovable stage,[1] but this, if it was actually built, seems soon to have disappeared. In 146 B.C., L. Mummius built a complete theatre, provided with rows of seats, but this was of wood, and was torn down after each performance. Finally, in 55 B.C., was dedicated the stone theatre of Cn. Pompeius, the first permanent theatre erected in Rome. It was capable of accommodating forty thousand spectators.

The dramatic performances usually took place between *prandium* (about twelve o'clock) and *cena* (after three o'clock), so that when we consider the other amusements that formed a part of the day's exercises, it seems hardly possible that more than one play could, as a rule, have been presented on any one day. Later, in Cicero's time, the custom of giving these performances in the early morning was introduced.

When the *ludi scaenici* were to be given, the fact was announced by a crier (*praeco*), that the people might assemble at the proper place. Immediately before the performance began, there was a *tituli pronuntiatio*, an announcement of the subject of the play; but sometimes the prologue itself conveyed to the audience their first information regarding the subject of the play and the name of the poet. The actors were slaves, or, in later times, freedmen, this profession being considered beneath the dignity of free-born men. The *dominus*, or general man-

[1] Ritschl, Parerg. p. 227.

ager of the troupe was a freedman who also took part in the acting and was sometimes called the *actor* (*i.e. par excellence*). At first, poets were wont to bring out their plays themselves, hiring slaves and freedmen for the purpose, but this practice ceased at an early date, and, as early as Plautus, the poet himself was no longer *actor* also. The Stichus of Plautus, for instance, according to the *didascalia*, was brought out by T. Publilius Pellio,[1] who is severely criticised by the poet himself (Bacch. 214 f.) for the manner in which he put the Epidicus on the stage.

To these theatrical managers application was made by those who wished to give dramatic entertainments. The poets had business relations, for the most part, only with the *actores*, who bought, or rejected, their plays, and these *actores* accordingly were very influential in determining the fate and encouraging the development of poetic talent. In exceptional cases, however, the givers of the games, as they were men of experience in such matters and naturally felt great interest in the success of the performances, had a voice in the selection of the plays to be presented. All financial risk attending the presentation of a play had to be borne by the theatrical manager (the *dominus*). As it was of great importance to the givers of the games, that the people should be pleased with the amusements provided for them at such great expense, a reward was offered to the *dominus*, varying in amount according to the success of the play given by him.[2] This of course was calculated to secure the choice of the best possible play and to assure its presentation in the best possible manner. The *dominus* on his part was accustomed, after a successful performance, to reward the deserving actors of his company with a banquet. Cf. Plaut. Cist., end ; Rud. 1418 ff.

As regards the external equipment necessary for the dra-

[1] On the name, see Studemund in Comment. in hon. Momms. p. 800 f.

[2] The assertion of Mommsen, Röm. Gesch. I.[8] p. 889, that the poets received their reward only when the play did not prove a failure, has not been substantiated.

matic performances, this was provided by contractors (*conductores* in Plaut. Asin. Prol. 3), under the supervision of the party who gave the games.[1]

Among the Greeks, the number of actors allowed upon the stage at any one time was limited. This was not the case among the Romans, as there could be any number of actors which convenience might dictate. The *dominus gregis* did not, of course, care to increase the number unnecessarily, on account of the additional expense, preferring rather to produce a play with a few superior actors than with a larger number of indifferent ones. The Latin *fabula palliata* resembled the later period of the new Greek comedy in having no chorus. In exceptional cases, there seems to have been something similar to it, probably in imitation of the Greek original, *e.g.* the chorus of fishermen in Plaut. Rud. (vs. 290 ff.); but this was placed, not in the orchestra, but upon the stage. There is nothing of the kind, however, in Terence.

Female characters were, until comparatively late times (cf. Donatus on And. IV. 3, 1), impersonated by male actors in female dress. An exception to this rule must, however, be made in the case of the mimes (*mimi*), in which the female parts were really taken by women. It is needless to say that these women, like all the other actors in mimes, were in very bad repute.

The custom of using masks seems to have been introduced soon after Terence by the theatrical managers, Cincius Faliscus and Minucius Prothymus. Up to that time actors depended for their effects upon wigs and rouge.

The plot in the *fabula palliata* is invariably laid in a Greek town or colony, usually in Athens. When the action was supposed to be taking place in a town, the *proscenium* repre-

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[1] The costumes of the actors were provided by the *choragus*, whom Mommsen (Röm. Gesch. I. p. 886) regards as identical with the *dominus gregis*. See, however, Dziatzko, Inaug.-diss. Thes. VI., and Friedländer, p. 525.

sented an open street in that town. The background was ordinarily formed by three private houses, corresponding to the three entrances to the royal palace as represented on the stage in Greek tragedy; in place of one of these was sometimes the front of a temple, when the character of the play made such a building necessary. Narrow alleys also opened from the back of the stage into the street (cf. Phorm. 891 f.). Upon the stage stood, according to Donatus, two altars — one on the right, dedicated to Liber, another on the left, dedicated to the deity chiefly concerned in the festivities of which the production of the play formed a part. On this point, however, there are differences of opinion.[1] On the right (from the point of view of the spectators) the street was supposed to lead to the forum and the interior of the town; on the left, to the harbor and foreign countries.

### Division of Plays into Acts and Scenes.

A division of dramas into acts was already known in the time of Plautus and Terence, but it does not as a rule seem to have been clearly marked by the writers themselves. It was left rather to the discretion of the theatrical manager to introduce intermissions at suitable places in the play. This is perhaps the reason why the manuscripts, at least all the oldest of them, have no divisions into acts. Definite divisions were, however, established by the grammarians and the commentators of antiquity (though these sometimes differ among themselves), and five was settled upon as the proper number of acts for a drama (cf. Horace, A. P. 189 f.).

The division into scenes, on the other hand, is very old. It was customary to place before each scene a complete list of all the characters to appear in that particular scene. In the copies which formed the basis of our manuscripts, each character who had anything to say was denoted by a letter of the Greek alpha-

[1] See Dziatzko's note, Einleitung, p. 25.

bet, which letter served also in the text to designate that character. For the division into scenes, two principles seem to have been followed in our manuscripts. According to one of these, a new scene is formed by the exit or the entrance of a single actor, this being the principle followed, for the most part, in the Bembinus.[1] Exceptions to this rule are formed by cases in which a person leaves the stage only for a moment (cf. Phorm. 446), or in which the persons who remain behind have little to say, and that of no importance, until the entrance of another actor, or other actors, and the opening of a new scene (*e.g.* Phorm. 219, 778, 816). According to the other principle, a new scene is indicated only where the change of actors introduces an important turn in the plot. The manuscripts which follow this principle accordingly indicate no new scene at Phorm. 795, 884. The first of these two principles is followed in the present edition.

## The Metres of Terence.

The metres found in Terence are, with rare exceptions, either iambic or trochaic. A peculiarity of an iambic or a trochaic verse is that it is, at least in Greek poetry, measured by dipodies, *i.e.* pairs of feet, instead of by single feet, each dipody having one main and one subordinate ictus. Accordingly, a verse of four feet is called a dimeter (instead of a tetrameter), one of six feet a trimeter (instead of a hexameter), etc. Frequently, however, and especially with reference to early Latin poetry, these verses are called *quaternarii*, *senarii*, etc., names given them solely with reference to the number of feet contained in each, the distinctions between the odd and the even feet having been, for the most part, lost sight of by early Latin poets. We may divide the verses of Terence into the following varieties:

[1] An exception is found, for example, in Phorm. 441, where it indicates no new scene.

**Iambic:**

In all iambic verses, any one of the following feet is allowed as a substitute for the pure iambus, ⏑ –́: (*a*) anapaest, ⏑⏑ –́; (*b*) spondee, > –́; (*c*) tribrach, ⏑ ⏑́ ⏑; (*d*) dactyl, > ⏑́ ⏑; (*e*) proceleusmatic, ⏑⏑ ⏑́ ⏑. It should be noticed, however, that the last foot of an acatalectic verse is invariably a pure iambus (with the privilege, of course, of the *syllaba anceps*), and that a proceleusmatic is never used by Terence in the fifth foot.[1]

1. **Iambic Senarius (Trimeter Acatalectic).** — This verse, patterned after the Greek trimeter, constitutes fully half of each play of Terence.

The caesuras may be classified as follows, in the order of their frequency: (*a*) the so-called penthemimeral, after the arsis of the third foot, *e.g.* ⏑ – ⏑ – ⏑ ‖ – ⏑ – ⏑ – ⏑ ⏓; (*b*) the hepthemimeral, after the arsis of the fourth foot, *e.g.* ⏑ – ⏑ – ⏑ – ⏑ ‖ – ⏑ – ⏑ ⏓, in which case there is often diaeresis after, or a secondary caesura in, the second foot. Not many verses are without one of these caesuras.

In connection with this verse, the following peculiarities call for notice: (1) An anapaest is not allowed immediately after a dactyl; (2) When a proceleusmatic is used, its ictus-syllable nearly always begins a word, and the ictus and word-accent, with rare exceptions, coincide. The proceleusmatic is most common at the beginning of a verse.

2. **Iambic Octonarius (Tetrameter Acatalectic).** — The caesura of this verse falls into two classes: (*a*) It may be after the fifth arsis, *i.e.* ⏑ – ⏑ – ⏑ – ⏑ – ⏑ ‖ – ⏑ – ⏑ – ⏑ –; (*b*) it may be at the end of the fourth foot, *e.g.* ⏑ – ⏑ – ⏑ – ⏑ ⏓ ‖ ⏑ – ⏑ – ⏑ – ⏑ ⏓, in which case the fourth foot is treated like the final foot of the verse, *i.e.* it must be a pure iambus, hiatus is sometimes allowed after it (at least in Plautus), and certain forms, otherwise used in iambic metres only at the end of a verse (*e.g. siet*, the infinitive in *-ier*, etc.), are also used here.

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[1] Dziatzko claims that it *is* allowed in the fifth foot; but see Appendix on vs. 598.

3. **Iambic Septenarius (Tetrameter Catalectic)**, called *septenarius* because only seven feet are complete, though it really contains seven and a half feet. The caesura is (*a*) usually after the fourth foot, which then presents the same peculiarities of treatment as in the *octonarius* under similar conditions; (*b*) sometimes after the arsis of the fifth foot.

4. **Iambic Quaternarius (Dimeter Acatalectic)**, rare in Terence, occurring only three times in the Phormio (vss. 163, 183, 196). This verse is usually employed as a *clausula* (see p. xxxvi) in connection with *octonarii* and *septenarii*. Here the proceleusmatic is not found in Terence.

**Trochaic:**

Any one of the substitutes allowed in iambic verses for the pure iambus may, except as indicated below, also stand here for the pure trochee, ∠ ◡, the metrical accent being, however, in all cases, upon the first syllable of the foot. The proceleusmatic is found in Plautus, though not in Terence, as a substitute for a trochee.

1. **Trochaic Octonarius (Tetrameter Acatalectic).**— This verse is used only in lyric parts of the plays, in connection with other verses, to form special rhythmic systems. In Terence *trochaic octonarii* are always followed by *trochaic septenarii*.

The caesura is (*a*) usually after the fourth foot, from which foot the dactyl is then excluded; (*b*) sometimes in the fourth or fifth foot. In this verse a tribrach, a spondee, or an anapaest is allowed even in the eighth foot.

2. **Trochaic Septenarius (Tetrameter Catalectic)**, called *septenarius* because only seven feet are complete, though it really contains seven and a half feet. This verse in Terence is, in point of frequency, next to the iambic *senarius*. The caesura may be (*a*) after the fourth trochee, in place of which a dactyl is not then admissible, or (*b*) after the fifth arsis, generally with a minor caesura after the fourth thesis or the third arsis. In this verse, as in iambic verse, an anapaest is not used

immediately after a dactyl. The seventh foot is commonly kept pure, though a tribrach or a dactyl is occasionally found. The last syllable of the verse may, as usual, be either long or short.

3. **Trochaic Ternarius (Dimeter Catalectic)** occurs in the Phormio only in vss. 191 and 729.

Besides the verses above referred to, **Bacchic** and **Cretic Tetrameters** are met with in the Andria of Terence.

Among the longer verses in lyric parts, and at the end of stichic series (And. 605, Hec. 621, 731), is sometimes thrown in a single, shorter verse called a **clausula**. A *clausula* always has the same rhythm as the preceding verse (*e.g.* Phorm. 163, 183, 191, where it follows iambic *quaternarii*, and 729, where it follows a trochaic *quaternarius*). Metrically, *clausulae* are handled like the complete verses of the same rhythm. — Single words of address, or of exclamation, occasionally stand at the beginning of a lyric part (Phorm. 485).

It will be seen from what has been said that the Roman dramatists — for this is true not merely of the *fabula palliata* alone — could avoid monotony in their plays by varying the form of their verse to correspond at each point with the character of the scene.

### Adaptability of the Various Metres to Different Moods.

All the plays of Terence open with **iambic senarii**. This is the verse of ordinary narrative, or dialogue, sometimes also of soliloquy, and seems the one best adapted for making the audience acquainted with the general situation. Its movement may be illustrated by the following lines:

> The tempest nears us; darkly rolls the angry sea;
> The thunder mutters; lightnings leap from cloud to cloud."

As the plot develops, the metre changes to suit the varying moods of the characters. **Iambic octonarii** are suited to an animated, impassioned mood. Compare:

> "And furious every charger neighed, to join the dreadful revelry."

**Trochaic septenarii** are suited to a somewhat more quiet, peaceful frame of mind. Compare:

"Tell me not in mournful numbers, life is but an empty dream."

**Iambic septenarii**, which in Latin occur only in comic poets, are found chiefly in serio-comic strains. Compare:

"A captain bold of Halifax, who lived in country quarters."

**Trochaic octonarii** are peculiar to those parts of a scene that are intended to be sung. The movement of this verse may be illustrated by the following:

"Beams of noon, like burning lances, through the tree-tops flash and glisten."

It will be understood, of course, that most of these metres are sometimes used where the above-mentioned characteristics are not prominent. The moods indicated are, in each case, to be regarded merely as those most frequently associated with the verse.

## Differences in the Manner of Rendering Various Rhythms; Musical Accompaniment, etc.

A change in the character of the verse was often accompanied also by a corresponding change in the manner of presenting the scene. With reference to the differences in the manner of presentation, the various parts of a play are to be divided into three distinct classes:

(1) those composed of ordinary narrative, or dialogue, written in **iambic senarii**, without musical accompaniment;

(2) those merely recited in a melodramatic manner to the accompaniment of the flute, written in **trochaic** or **iambic septenarii** and in **iambic octonarii**;

(3) those of a purely lyric nature sung to a set tune with flute accompaniment, written in varying metres [including those

under (2)], but commonly characterized by the presence of **trochaic octonarii.**[1]

In the text editions of antiquity, letters were added to the superscriptions of different scenes to indicate the manner in which they were to be rendered, and these marks are still distinguishable in some of the manuscripts of Plautus. These show that the last two kinds of scenes, (2) and (3) above, as they were both accompanied by music, were marked with the letter *C.*, *i.e. canticum*, song; the first kind (1), with the letters *DV.*, *i.e. diuerbium*, spoken dialogue. In the editions of Terence, as may be seen from Donatus, scenes of a purely lyric character were marked *M.M.C.* (perhaps an abbreviation for *modi mutati cantici*); those merely recited with musical accompaniment, simply *C.* (though this rests upon the opinion of Ritschl, Donatus giving us no information on this point); those consisting of ordinary dialogue, *DV.*[2]

It was customary to have music also before the beginning of the play (before the prologue) and between the acts. The music for the plays of Plautus and Terence seems to have been composed entirely by slaves, — that for all the plays of Terence by Flaccus, the slave of Claudius. The music was given by a single flute-player (*tibicen*), probably by the composer himself, with a double flute, or, perhaps we might say, clarinet, as the instrument bore a greater resemblance to it than to our flute. It was played by blowing into both tubes at the same time. From the *didascaliae* we learn of four different kinds of these instruments:

*tibiae pares* in which the two pipes were of equal length;
*tibiae impares* in which they were of unequal length;

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[1] Cf. what is said on p. xxxv regarding the lyric metres. The rules governing the change of verse in these parts have not yet been discovered. K. Meissner, in Fleckeisen's Jahrbücher (1884), attempts to show that they are divided into strophes. See also Schlee, de vers. in cant. Ter. cons. (Berlin, 1879).

[2] Indications of this system of marking are preserved in the Phormio before Act. II., Sc. 4; see Rh. Mus. XXIX. 54.

*tibiae serranae* of which but little is known, though they were probably of equal length[1]; and

*duae dextrae tibiae* in which the two tubes were of equal length and identical in key and note.

Regarding the last-mentioned *tibiae*, we are told by Varro that the right tube was for leading (*tibia incentiua*), the left for accompanying (*tibia succentiua*). We have no further knowledge regarding the difference between the various kinds of these instruments; but we may be certain that the choice of instrument depended upon the character of the play. In the case of the Heauton timorumenos, we know from the *didascalia* that instruments were changed in the course of the play itself.

An important difference between the practices of the ancient and of the modern stage may be inferred from Livy, 7, 2, 8 ff. It is here recorded that, from the time of Livius Andronicus throughout the whole period when Roman comedy was at its height, the lyrical parts were sung by a person especially selected for the purpose and stationed near the flute-player, while the actors meanwhile were wont merely to act silently, in a manner suitable to the words thus sung.

## PROSODY.

The prosody and the language of Terence differ far less from those of the later, classical authors, than do those of Plautus, though there were only a few years between the two writers. Peculiarities of this nature will be pointed out in detail in the notes. The more important of these, however, may well find a place in this introduction.[2]

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[1] On the character of the music used in the plays, see Howard on the Αὐλός, or Tibia, in the Harvard Studies in Classical Philology, IV. (1893).

[2] A number of special forms and certain peculiarities in the metrical treatment of some forms, are found only at the close of verses, or half verses with an iambic ending: the full forms of the perfect in *-auer-, euer-, ouer-, iuer-*; the subjunctive *siem*, etc., and its com-

### 1. Vowels.

The final syllables of words in archaic Latin present a long list of vowels long by nature, which were afterward shortened. This was especially the case in Ennius and Plautus. From Terence may be cited *stetĭt* (Phorm. 9), *augebăt* (Ad. 25).

### 2. Consonants.

In the earliest Latin, no such thing was known as the doubling of consonants in writing. The distinctness with which certain syllables were pronounced was constantly varying. Ennius was the first to introduce the doubling of consonants in writing [1] and thus to put an end to the wavering and uncertainty of the prosody in such cases, though the rules he established did not, nor could it be expected that they would, come at once into general favor. Terence is already under the influence of Ennius in this respect, but the former habits sometimes assert themselves even in him, *e.g. ĭlle, ĕsse, ĕccum quĭppe, ĭmmo*, etc.

It will further be noticed that, in early Latin, the addition of *l*, or *r*, to a mute does not ordinarily make a long syllable, *e.g. pătrem*. In the pronunciation of every-day life, there was a tendency (clearly shown in the inscriptions) to slur over certain consonants, especially when these were at the end of a word. The same tendency is seen in early poetry, certain final consonants being sometimes disregarded to suit the requirements of prosody. In the case of *m* before a following

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pounds; the present passive infinitive in *-ier;* the long quantity of the first syllable in *fieri, fierem*, etc.; dissyllabic *nihil;* short vowels in cases like *emĕrunt* (Eun. 20); the forms *duint, perduint;* neglect of syncope in the declension of *dexter* and *sinister;* the forms *face, coeperet* (Ad. 397), *creduas* (Phorm. 993), *attigas* (And. 789), *mauolo* (Hec. 540), *compluria* (Phorm. 611).

[1] *Hinnad* occurs in an inscription of 211 B.C. (C, I, L. I, 530), but this is in mere imitation of the Greek Ἔννα. See Lindsay, Latin Language (1894), p. 8.

vowel or before *h*, this practice continued to be general even in classical times. The same was true, for a long time, of final *s* after a short vowel; it could, as late as the boyhood of Cicero, be disregarded before consonants in the arsis (even of the last foot), or in the unaccented syllable of a resolved thesis, *e.g.* *ex omnĭbŭ(s) rēbus*. *Nempe*, *unde*, and *inde* sometimes have the value of only two *morae* (instead of three, as one might expect), *e.g.* Phorm. 307 and 681. This has commonly been explained as due to a shortening of the first syllable, *nĕmpĕ;* but Skutsch (Forsch. zur Lat. Grammatik u. Metrik) makes it seem plausible that the pronunciation of these words in such cases was rather *nēmp*, *ūnd*, *ĭnd*.

### 3. Influence of Verse-Accent and Word-Accent.

The most important and far-reaching peculiarity of prosody to be noted in the dramatic poets is **the frequent shortening of a long syllable when it is immediately preceded by a short syllable and immediately preceded, or followed, by the verse-ictus.** The influence of this "iambic law" (so called because it concerns the combination ∪ ⏑) may, then, change

(1) ∪ ⏑ ⏒ to ∪ ∪ ⏒, *e.g.* Phorm. 113 *ĕnĭm sĕ́* to *ĕnĭm sĕ́;*

(2) ∪ ⏑ ◡́ to ∪ ∪ ◡́, *e.g.* Phorm. 739 *cŏ̄nlŏquā́r quĭs hĭc lŏ́quitur* to *cŏ̄nlŏquā́r quĭs hĭc lŏ́quitur;*

(3) ◡́ ⏑ to ◡́ ∪ , *e.g.* Phorm. 209 *quĭ́d hĭc conterimus* to *quĭ́d hĭc conterimus;*

It is important to note, however, that in such cases the long syllable may be shortened only when the short syllable immediately preceding begins a word. The shortening, furthermore, seems to take place only in the following cases:

(1) In a dissyllabic iambic word[1];

[1] Here the word-accent on the initial syllable aided in the shortening of the final syllable. Compare the shortening of the originally long final syllable in *mihi*, *tibi*, *sibi*, *ibi*, *ubi*, *nisi*, *quasi*, *ego*, *modo*, etc.

(2) In a monosyllabic word (or one that has become such by elision) preceded by a short monosyllable (or a word which has become such by elision);

(3) In the first syllable of a word of two or more syllables preceded by a short monosyllable (or a word that has become such by elision);

(4) In the second syllable of a polysyllabic word beginning with a short syllable.

In the cases under (3) and (4), the rule holds *only for syllables "long by position," but having a short vowel.*

Another effect of the metrical accent is frequently seen in cases where monosyllabic words ending in a long vowel, or in *m*, instead of being elided before a following vowel, or *h*, receive the ictus and are treated as short syllables (*e.g.* Phorm. 27 *quĭ aget;* 419 *nĕ agas;* 808 (?) *quám ego*).

### 4. Synizesis and Hiatus.

Two vowels coming together within a word, but not forming a diphthong, regularly remain separate in verse, just as in ordinary speech. Such vowels are, however, blended together (**synaloepha**, or **synizesis**) when they belong to originally distinct words (*e.g.* Phorm. 4 *antehăc;* 668 *proinde*), unless the final vowel of the first word is long and has the ictus, when, in accordance with the rule just given above, it is retained in a short form (*e.g.* Phorm. 425 *prŏhibebo*). Synizesis may occur also in words like *aīn* ( = *aisne*), *aībam*, *dēūs*, *mēūs*, *ēum*, *fūisse*, *cuius*, *huius*, *dīutius*, *dūās*, *nescīo*, *rēicere*, *dehortatus*, *quoād*, *duo*, etc. In many cases, however, it is impossible to decide whether there is synizesis, or a shortening of the final syllable of an iambic word. In words of which the language has both a full and a contracted form (*e.g. nihil* and *nil*, *prehendo* and *prendo* etc.) the manuscripts of Terence have, almost without exception, the full form, even where the metre requires the short form.

**Hiatus** is allowed within a verse only in the following cases: (1) in the caesura of iambic *septenarii* and *octonarii* (cf. pp. xxxiv and xxxv); (2) after interjections (Phorm. 411, 754, 803), in which case these are shortened, if they are long by nature and come in the arsis; (3) when there is a change of speakers, in which case there is, for the most part, a caesura (cf. Phorm. 146, 542, 963); (4) in cases like *quí aget, né agas, quám ego*.

## LANGUAGE.

### 1. Vowels.

The vowels of the Latin language undergo certain changes, in the course of their development, with considerable regularity. In this respect, Terence frequently represents an earlier stage than the writers of the classical period. Thus, after *u*, *o* is regularly found, where another *u* was later used, as in *seruos, tuos, antiquos, relinquont, metuont,* ( = *seruus, tuus, antiquus, relinquunt, metuunt*), etc. Such words were in fact commonly spelled *-uos, -quos, -quont, -uont* till well into the first century A.D.[1] Again *u*, as well as *e*, is found in the gerund and gerundive of the third and fourth conjugations, *e.g. faciundus* (*faciendus*); *u* for later *i*, in *lubet* and in superlatives, especially after *t* and *s*; *e.g. optumus, pessumus; ei*, for later *ī*, *e.g. deico* for *dīco*, although this *ei* has been generally changed in our Mss. to conform to the later spelling. Words formed with the suffix *-culum* appear in early Latin chiefly in a shorter form; *e.g. periclum, saeclum, uinclum*.

### 2. Consonants.

*Quo-* is regularly found in certain words, where the later period

[1] Quint. 1, 7, 26 Nostri praeceptores *seruum ceruumque* V et O litteris scripserunt.

uses *cu-*: *quoius*, *quoi*, *quom*, *quor*, etc. ( = *cuius*, *cui*, etc.). The forms *gnatus* and *gnata* (when used as substantives), perhaps also *gnauiter* (Eun. 51), still retain their initial *g*.

Assimilation of consonants does not, as a rule, appear in the written form. This is particularly the case with *in*, except, apparently, in the very common words *imperium*, *imperare*,[1] *impetrare*. *Ad* is assimilated only before *ce*, *cĭ* (*accedere*, *accidere*, but *adcurrere*[2]), *pe* (*appellere*, but *adportare*, *adprobare*, etc.) and *ti* (*attinere*, *attingere*). On the whole, the process of assimilation seems to have gone further in the more common words than in those less frequently used. *B* in *ab* and *ob* before *s* and *t* has very commonly in the Mss. become *p*.

The Mss. show great wavering between *d* and *t* at the end of certain pronouns and particles (*e.g. id*, *it*, *illud*, *illut*, *aliud*, *aliut*, *apud*, *aput*), but this variation in spelling was, without doubt, common among the ancients themselves. In this edition the usual orthography has been followed, except where the Mss. are decisive for another. See note on vs. 159.

### 3. Peculiarities of Declension.

(1) Latinized form of Greek words; *e.g. satrapa*, *lampada*, *Clinia* (first declension), *Aeschinus*, etc.

(2) Genitive usually in *-i*, less commonly in *-uis* in words of the fourth declension, *e.g. aduenti* (Phorm. 154), *anuis* (Heaut. 287).

(3) Dative regularly in *-u* in words of the fourth declension.

(4) Dative (and perhaps the genitive) occasionally in *ē*, in words of the fifth declension.

(5) Genitive occasionally in *-ī* in those pronouns and adjectives which regularly have *ius* in that case, *e.g. nulli consili* (And. 608).

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[1] In And. 897 the assonance (*inpone*, *impera*) favors the spelling *inpera*.

[2] *Accusare* forms an exception.

(6) The common use of the particle *-ce* in the genitive singular, and in the genitive, dative, accusative, and ablative plural of the pronoun *hic*, *e.g. hisce*, *hasce*. Terence commonly uses these forms with *ce* only before vowels and *h*.

*Hisce* is used in Eun. 269 as the masculine, and *haec* regularly as the feminine, form of the nominative plural.

(7) *Ipsus* sometimes for *ipse*, *e.g.* Phorm. 178.

### 4. Peculiarities of Conjugation.

(1) Active forms of verbs that were later used only, or chiefly, as deponent; *e.g. luctare*, *altercare*, *conflictare* (= contend with).

(2) The frequent use of *-ibam*, *-ibo* for *-iebam*, *-iam* in the singular of the imperfect and future of verbs of the fourth conjugation. *Aio* is the only verb in Terence which shows the shorter form also in the plural, *e.g.* And. 534, Phorm. 572.

(3) Syncopated forms (so-called [1]) in the second person singular indicative, and more rarely in the infinitive of the perfect, when *s* or *x* precedes the *-isti* or *-isse*, *e.g. sensti* for *sensisti*, *dixti* for *dixisti*, *iusse* for *iussisse*, *produxe* for *produxisse*.

(4) The regular (probably invariable) use of *-re* instead of *-ris* in the second person singular passive of the tenses formed from the infinitive stem.

(5) The ending *-ier*, as well as *-i*, in the present passive infinitive, but only at the end of a verse, or a half-verse (before the caesura) which closes with an iambus. See p. xxxix, note 2.

(6) The use of *siem*, etc., for *sim*, etc., but only at the end of a verse, or a half-verse (before the caesura). See p. xxxix, note 2.

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[1] Some scholars, *e.g.* Brugmann, followed by Stolz (Lateinische Formenlehre, 2d ed., § 112), rejecting the theory that these forms are the result of syncopation, regard them as reminiscences of an old form. See, however, Lindsay, Latin Language, p. 464.

(7) The disappearance of the copula *es, est,* as an independent syllable, after an *s* preceded by a short vowel. Thus *conscius es* becomes *consciu's, conscius est* becomes *consciust. Est* is often blended with a preceding word also when that word ends in a vowel, or in *m, e.g. ducendast iudicandumst.*

## THE PHORMIO.

The Phormio was first presented on the stage at the *ludi Romani,* in 161 B.C. It was modeled after the *Epidicazomenos* of Apollodorus, a play which took its name from the technical term ἐπιδικάζειν, "to adjudge (to some one) property under litigation," or, in the middle, "to lay claim to" (in the interest of one's self, or of some one else) with reference either to property itself, or to the hand of an heiress who inherits it. According to Athenian law, the nearest male relative of an orphaned girl was obliged either to marry her, or to furnish her with a marriage portion of 500 drachmae. It is upon this law that Phormio in our play rests his claim that Antipho must marry Phanium. Terence, contrary to his usual custom and to that of all writers of *palliatae* of his time, instead of retaining in this case the name of the Greek play, chose as the title of his Latin reproduction the name of the character to whom the term ἐπιδικαζόμενος would have been applicable, viz. Phormio. The reason for this was, without doubt, fear on the part of Terence that the Greek word, which called for an explanation to all not versed in Athenian law, would not be understood by the Roman public.

The action of the play turns upon the cunning artifice by which Phormio, the parasite of the young Antipho, makes it possible for this youth, in the absence of his father, to marry a poor orphan girl from Lemnos. Appealing to the law just referred to, he declares in court that Antipho and his father are the nearest relatives of the girl, and as Antipho does not deny it, he secures a decision of the court, directing that Antipho

must marry her. The marriage accordingly takes place before the arrival of the father.[1] They are both supported by the slave Geta, whom Demipho, the father of Antipho, at his departure, has left in charge of his son, but who, as the slaves in Greek comedy usually do, humors his young master and seeks at all times to shield him, even at the risk of getting a drubbing himself, against the consequences of his misdeeds. They are also aided by Phaedria, the cousin of Antipho. Phaedria's father, Chremes, brother of Demipho, is also absent on a journey. In the mean time, Phaedria falls in love with a music girl, the slave of a procurer, but has not sufficient money to purchase her.

At this point the play opens, just as the two old gentlemen return from their journey. The marriage of Antipho, having already taken place before the opening of the play, the question now is: How is the news to be broken to the father, and how is he to be reconciled to what has taken place? Phaedria at the same time is reduced to straits by the action of the procurer, who, tired of waiting for Phaedria to purchase the music girl, proposes now to sell her to another, to be taken to foreign lands, unless the money be straightway forthcoming. This trouble of Phaedria is very effectively interwoven with the main thread of the play. Phormio, while in reality seeking to assure to Antipho the continued enjoyment of his present relations with Phanium, manages to procure from Demipho the money needed by Phaedria, on the pretext of wishing to bring about a dissolution of those relations.

The disentanglement of the complications is brought about, as is usually the case in *fabulae palliatae*, purely by external occurrences. It is no change of disposition on the part of

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[1] In an essay entitled "Le procès du Phormion" (Ann. de l'assoc. p. l'enc. d. ét gr. en. France XII. 48–62), R. Lallier shows that the intrigue devised by Phormio and his whole behavior, when one considers the condition of things in Athens at the time, contain nothing in the least improbable.

Demipho that brings about his reconciliation to the marriage, but this is effected rather by discovery of the identity of the objectionable girl with one whom all were ready to receive with open arms. Phanium, the young wife, is found to be the daughter of Chremes by a secret marriage, which he has entered into in Lemnos, under a fictitious name assumed for fear of discovery by his Athenian wife. She is thus found to be in reality, what the intriguers merely pretended she was before the court, *i.e.* one to whom Demipho and Antipho were next of kin. She is, in fact, the very person who had long been selected both by Demipho and Chremes as a wife for Antipho. By disclosure of the secret to Nausistrata, the Athenian wife of Chremes, Phormio, who had, by a happy chance, learned of the whole affair, is enabled at the end to secure to Phaedria also the possession of his sweetheart.

The play is characterized by a careful interweaving of the various parts, and the characters are clearly drawn and consistently maintained throughout. The two young men, in the nature of things, seem very much alike. On the contrary, the two old men are strongly individualized: Demipho is irritable, impetuous, determined; Chremes, irresolute, timid, submissive. Nausistrata is well aware of this difference and bestows upon Demipho, who, by the way, is a widower (see vs. 422 f.), respect as marked as is the contempt with which she treats her husband (vs. 719 ff., 784 ff., 1011 ff., 1031 ff.). The relation of Chremes to his wife is made all the more unfortunate for him by the fact that all the property belongs to her (cf. vs. 586 f., 680, 788 ff., 940).

To one feature of the play, critics may, perhaps, take exception. Why does not Phormio, after having sufficiently bantered the old men and compelled them, by threatening to tell Nausistrata of the secret marriage, to give up all claim to the money already paid him, — why does not Phormio content himself with this result? Why does he, by carrying out his threat, again set at stake what he has won? He must indeed have foreseen that he would not be able to carry out his plan without

exposing the secret of Phaedria. The play might well have come to a rapid close after vs. 947, when all the complications had come to a happy termination. Still, it is quite in harmony with the bold, determined character of Phormio, that he improves the opportunity for the spirited scene which follows; and again the demands of justice, as it were, required that Chremes should be made to pay the penalty of his faithlessness and ill-becoming conduct. For Phaedria there was the prospect of winning his mother as an ally in his love-affair, and for Phormio that of becoming a permanent guest in the house of Chremes (cf. vs. 1050 ff.). Whatever may be said regarding this addition from an artistic point of view, it may at any rate be said that the play is thereby enriched by a very effective scene.

The Phormio, in addition to the excellences which mark the manner in which the plot is carried out and its portrayal of character, is distinguished also for its spirited and smoothly flowing language. It met with a decided success at its first presentation. The rôle of Phormio was, according to Donatus (Phorm. II. 2, 1), taken by the theatrical director, Ambivius, himself, to the entire satisfaction of the poet. It is probable from vs. 378 that Phormio is to be thought of as a young man.

The production of the Phormio was probably repeated at the *ludi Megalenses* in 141 B.C. under the direction of L. Atilius Praenestinus. Notices to that effect are found in the *didascalia* of the play. In antiquity it was without doubt one of the best known comedies extant, being a favorite both on the stage and for private reading. It is owing to this fact that Phormio became in antiquity the universal type of a bold and insolent man.[1] A drama (mime?) of the same name was written by

[1] Cf. Cic. Phil. II. 6, 15: . . . *Phormioni alicui;* pro Caec. 10, 27: . . . *argentarius Sex. Clodius, cui cognomen est Phormio, nec minus niger nec minus confidens quam ille Terentianus est;* cf. Cic. de nat. deor. III. 29, 73. In Auson. Epist. XXII. 9 ff., a man is represented as *canus, comosus, hispidus, trux, atribux, Terentianus Phormio,* etc.

Valerius in the time of Cicero, but we know nothing more regarding it.

In modern times, Molière has taken the material for his comedy, *Les fourberies de Scapin* (1671 A.D.) from the Phormio of Terence, but has handled it with great freedom. The chief motive of the play has been changed, other material has been introduced, and the purely comic side of the play has been brought into greater prominence.

# TERENTI PHORMIO.

INCIPIT TERENTI PHORMIO

ACTA LVDIS ROMANIS

L·POSTVMIO ALBINO L·CORNELIO MERVLA

AEDILIB · CVRVLIB ·

EG*IT* L·AMBIVIVS TVRPIO [L·ATILIVS PRAENESTINVS]

MODOS FECIT FLACCVS CLAVDI

TIBIS INPARIB · TOTA

GRAECA APOLLODORV EPIDICAZOMENOS

FACTA IIII

C·FANNIO M·VALERIO COS·

2

## G. SVLPICI APOLLINARIS PERIOCHA.

Chremétis frater áberat peregre Démipho
Relícto Athenis Ántiphone fílio.
Chremés clam habebat Lémni uxorem et fíliam,
Athénis aliam cóniugem et amantem únice
Gnatúm fidicinam. máter e Lemno áduenit
Athénas; moritur; uírgo sola (aberát Chremes)
Funús procurat. íbi eam uisam Ántipho
Cum amáret, opera párasiti uxorem áccipit.
Pater ét Chremes reuérsi fremere. deín minas
Trigínta dant parasíto, ut illam cóniugem
Habéret ipse. argénto hoc emitur fídicina.
Vxórem retinet Ántipho a patruo ádgnitam.

## PERSONAE.

PROLOGVS.

DAVOS, a slave.

GETA, slave of Demipho.

ANTIPHO, son of Demipho.

PHAEDRIA, son of Chremes.

DEMIPHO, an old man, citizen of Athens.

PHORMIO, a parasite.

HEGIO
CRATINVS } legal advisers to Demipho.
CRITO

DORIO, a procurer.

CHREMES, an old man, brother of Demipho.

SOPHRONA, a nurse.

NAVSISTRATA, wife of Chremes.

CANTOR.

## PROLOGVS.

Postquám poëta uétŭs poëtam nón potest
Retráhere a studio et tránsdere hominem in ótium,
Maledíctis deterrére ne scribát parat;
Qui ita díctitat, quas ántehac fecit fábulas,
Tenui ésse oratióne et scripturá leui,
Quia núsquam insanum scrípsit adulescéntulum
Ceruám uidere fúgere et sectarí canes
Et eám plorare, oráre ut subueniát sibi.
Quod si íntellegeret, quóm stetĭt olím noua,
Actóris opera mágis stetisse quám sua,
Minŭs múlto audacter, quám nunc laedit, laéderet.
Nunc sí quis est, qui hoc dícat aut sic cógitet:
'Vetŭs sí poëta nón lacessissét prior,
Nullum ínuenire prólogum possét nouos,'
[Quem diceret, nisi haberet cui male diceret,]
Is síbi responsum hoc hábeat, in medio ómnibus
Palmam ésse positam, qui ártem tractant músicam.
Ille ád famem hunc a stúdio studuit réicere:
Hic réspondere uóluit, non lacéssere.
Benedíctis si certásset, audissét bene.
Quod ab íllo adlatumst, síbi ĕsse rellatúm putet.
De illó iam finem fáciam dicundí mihi,
Peccándi quom ipse dé se finem nón facit.
Nunc quíd uelim animum atténdite: adportó nouam
Epídicazomenon quám uocant comoédiam
Graecí, Latini Phórmionem nóminant,
Quia prímas partis quí aget, is erit Phórmio
Parasítus, per quem rés geretur máxume,

Volúntas uostra si ád poëtam accésserit.
Date óperam, adeste aequo ánimo per siléntium,
Ne símili utamur fórtuna atque usí sumus
Quom pér tumultum nóster grex motús locost:
Quem actóris uirtus nóbis restituít locum
Bonitásque uostra adiútans atque aequánimitas.

SCENE: *A street in Athens, leading, as usual, on the spectators' right, to the interior of the city, and on their left, to the harbor and foreign lands. In the middle of the background stands the house of Demipho, on the left that of Chremes, and on the right that of Dorio. This scene remains unchanged throughout the play.*

## ACTVS I.

### Sc. 1.

**Davus has been asked by Geta to settle an account of long standing. He speculates as to the meaning of this urgent dun. — The whole of the first act is written in iambic *senarii*. For the appropriateness of this verse in introducing the audience to the general situation, see Introd., p. xxxvi.**

[*Davus enters from the right, carrying a bag of money, and addresses the audience.*]

DAVOS

Amícus summus méus et popularís Geta
Heri ád me uenit. érat ei de ratiúncula
Iam prídem apud me rélicuom pauxíllulum
Nummórum: id ut confícerem. confeci: ádfero.
Nam erílem filium éius duxisse aúdio
Vxórem. ei credo múnus hoc (*holding up the bag*) conráditur.
Quam iníque comparátumst, ei qui mínus habent
Vt sémper aliquid áddant ditióribus!
Quod ílle únciatim uíx de demensó suo

Suóm defrudans génium compersít miser,
Id ílla úniuorsum abrípiet, haud exístumans
Quantó labore pártum. porro autém Geta
Feriétur alio múnere, ubi era pépererit;
Porro aútem alio, ubi erit púero natalís dies;
Vbi ínitiabunt. ómne hoc mater aúferet:
Puĕr caúsa erit mittúndi. (*Geta comes out of Demipho's house*) sed uideón Getam?

## Sc. 2.

**Geta tells how utterly futile have been his attempts to manage the two young men who have been left in his charge, how each has become involved in a love affair, and how one of them, Antipho, has even contrived to get married. All parties are now dreading the return of Antipho's father. — For the metre, see remarks at the beginning of Sc. 1.**

GETA DAVOS

**GE.** (*not seeing Davus and speaking to some one within*) Si quís me quaeret rúfus — **DA.** (*approaching and tapping Geta on the shoulder*) Praestost, désine. **GE.** (*looking around*) Oh,
At ego óbuiam conábar tibi, Daue. **DA.** (*offering the bag to Geta*) Ácipe, em:
Lectúmst; conueniet númerus quantum débui.
**GE.** Amó te; et non necléxisse habeo grátiam.
**DA.** Praesértim ut nunc sunt móres. adeo rés redit:
Si quís quid reddit, mágna habendast grátia.
Sed quíd tu es tristis? **GE.** Ĕgone? nescis quo ín metu,
Quanto ín periclo símus! **DA.** Quid ĭstuc ést? **GE.** Scies,
Modo út tacere póssis. **DA.** Abĭ sis, ínsciens!
Quoius tú fidem in pecúnia perspéxeris,

Verére uerba ei crédere? ubi quid míhi lucrist
Te fállere? GE. Ergo auscúlta. DA. Hanc operam tíbi
dĭco.
GE. Senĭs nóstri, Daue, frátrem maiorém Chremem
Nostín? DA. Quid ni? GE. Quid? éius gnatum
Phaédriam?
DA. Tam quám te. GE. Euenit sénibus ambobús simul
Iterílli in Lemnum ut ésset, nostro in Cíliciam
Ad hóspitem antiquom. ís senem per epístulas
Pelléxit, modo hon móntis auri póllicens.
DA. Quoi tánta erat res ét supererat? GE. Désinas —
Sic ést ingenium. DA. Oh, régem me esse opórtuit.
GE. Abeúntes ambo hic túm senes me fíliis
Relínquont quasi magístrum. DA. O Geta, prouínciam
Cepísti duram. GE. (*shrugging his shoulders*) Mi úsus
uenit, hóc scio:
Meminí relinqui mé deo irató meo.
Coepi áduorsari prímo — quid uerbís opust?
Sení fidelis dúm sum, scapulas pérdidi.
DA. Venére in mentem mi ístaec: namque inscítiast,
Aduórsum stimulum cálces. GE. Coepi eis ómnia
Facere, óbsequi quae uéllent. DA. Scisti utí foro.
GE. Nostér mali nil quícquam primo; hic Phaédria
Contínuo quandam náctus est puéllulam
Citharístriam; hanc amáre coepit pérdite.
Ea séruiebat lénoni inpuríssumo,
Neque quód daretur quícquam; id curaránt patres.
Restábat aliud níl nisi oculos páscere,
Sectári, in ludum dúcere et redúcere.
Nos ótiosi operám dabamus Phaédriae.
In quo haéc discebat lúdo, exaduorsum flico
Tonstrína erat quaedam. híc solebamús fere

Plerúmque eam opperíri, dum inde irét domum.
Intérea dum sedémus illi, intéruenit
Aduléscens quidam lácrumans. nos mirárier;
Rogámus quid sit. 'númquam aeque' inquit 'ác modo
Paupértas mihi onus uísumst et miserum ét graue.
Modo quándam uidi uírginem hic uicíniae
Míserám suam matrem lámentari mórtuam.
Ea síta erat exaduórsum, neque íllí béniuolus
Neque nótus neque cognátus extra unam ániculam
Quisquam áderat, qui adiutáret funus. míseritumst.
Virgo ípsa facie egrégia.' quid uerbís opust?
Commórat omnis nós. ibi continuo Ântipho
'Voltísne eamus uísere?' alius 'cénseo:
Eámus: duc nos sódes.' imus, uénimus,
Vidémus. uirgo púlchra et, quo magís díceres,
Nil áderat adiuménti ad pulchritúdinem.
Capíllus passus, núdus pes, ipsa hórrida,
Lacrumaé, uestitus túrpis; ut, ni uís boni
In ípsa inesset fórma, haec formam extínguerent.
Ílle qui íllam amabat fídicinam tantúm modo
'Satis' ínquit 'scitast'; nóster uero — **DA.** Iám
scio:
Amáre coepit. **GE.** Scín quam? quo euadát uide.
Postrídie ad anum récta pergit, óbsecrat
Vt síbi eius faciat cópiam. illa enim sé negat
Neque eum aéquom aït facere, íllam ciuem esse Âtticam,
Bonám bonis prognátam: si uxorém uelit,
Lege íd licere fácere; sin alitér, negat.
Nostér quid ageret néscire. et íllam dúcere
Cupiébat et metuébat absentém patrem.
**DA.** Non, sí redisset, eí pater ueniám daret?
**GE.** Ille índotatam uírginem atque ignóbilem

Daret ílli? numquam fáceret. **DA.** Quid fit dénique?
**GE.** Quid fíat? est parasítus quidam Phórmio,
Homó confidens — (*with a sudden outburst of passion*) qui íllum di omnes pérduint!
**DA.** Quid Is fécit? **GE.** Hoc consílium quod dicám dedit:
'Lex ést ut orbae, quí sint genere próxumi,
Eis núbant, et íllos dúcere eadem haec lex iubet.
Ego té cognatum dícam et tibi scribám dicam;
Patérnum amicum me ádsimulabo uírginis;
Ad iúdices ueniémus; qui fuerít pater,
Quae máter, qui cognáta tibi sit, ómnia haec
Confíngam, quod erit míhi bonum atque cómmodum.
Quom tu hórum nil refélles, uincam scílicet.
Pater áderit; mihi parátae lites; quíd mea?
Illá quidem nostra erít.' **DA.** Iocularem audáciam!
**GE.** Persuásumst homini; fáctumst; uentumst; uíncimur;
Duxít. **DA.** Quid narras? **GE.** Hóc quod audis. **DA.** Ó Geta,
Quid té futurumst? **GE.** Néscio hercle. unum hóc scio,
Quod fórs feret, ferémus aequo animó. **DA.** Placet.
Em, (*patting Geta on the back*) Istúc uirist offícium. **GE.** In me omnis spés mihist.
**DA.** Laudo. **GE.** Ád precatorem ádeam credo, quí mihi
Sic óret: 'nunc amítte quaeso hunc; céterum
Posthác si quicquam, níl precor.' tantúm modo
Non áddit: 'ubi ego hinc ábiero, uel öccídito.'
**DA.** Quid paédagogus ílle, qui citharístriam — (*insinuatingly*)?
Quid reí gerit? **GE.** (*shrugging his shoulders*) Sic, ténuiter. **DA.** Non múltum habet

Quod dét fortasse? **GE.** Ímmo nil nisi spém meram.
**DA.** Pater éius rediit án non? **GE.** Non dum. **DA.** Quíd? senem
Quoad éxpectatis uóstrum? **GE.** Non certúm scio,
Sed epístulam ab eo adlátam esse audiuí modo
Et ăd pórtitores ésse delatam: hánc petam.
**DA.** Num quíd, Geta, aliud mé uis? **GE.** Vt bene sít tibi.
(*Exit Davus toward the market-place. Geta approaches Demipho's house and calls to slave within.*)
Puer, heús! nemon hoc pródit? (*A slave appears at the door.*) Cape, da hoc Dŏrcio.
(*Exit toward the harbor, while the slave re-enters the house.*)

## ACTVS II.

### Sc. 1 [I, 3].

The two young men discuss their unhappy lots. — As the interest quickens, the verse shifts rapidly from one metre to another until vs. 164. There Phaedria's tone suddenly changes and there follows a series of iambic *octonarii*, which continue till Antipho catches sight of Geta in vs. 177. The scene then closes with two iambic *septenarii*. Throughout the scene the words of the actors are accompanied by appropriate music from the flute. Verses 153–163 are sung. See Introd., p. xxxvi f.

[*Antipho and Phaedria enter, probably from the house of Chremes.*]

ANTIPHO PHAEDRIA

**AN.** Ádeon rem redísse ut, qui mi cónsultum optumé uelit esse,
Phaédria, patrem ut éxtimescam, ubi ín mentem eius aduénti ueniat!
Quód ni fuissem incógitans, ita [eum] éxpectarem, ut pár fuit.
**PH.** Quid ístúc est? **AN.** Rogitas, quí tam audacis fácinoris mihi cónsciu's?
Quód utinam ne Phórmioni id suádere in mentem íncidisset
Neú me cupidum eo ínpulisset, quód mihi principiúmst mali!
Nón potitus éssem: fuisset tum íllos mi aegre aliquód dies,

At nón cottidiána cura haec ángeret animum,
**PH.** Aúdio.
**AN.** Dum expécto quam mox uéniat qui adimat hánc mihi consuetúdinem.
**PH.** Aliís quia defit quód amant aegrest; tíbi quia superést dolet.
Amóre abundas, Ántipho.
Nam túa quidem hercle cérto uita haec éxpetenda optándaque est.
Ita mé di bene ament, út mi liceat tám diu quod amó frui,
Iam dépecisci mórte cupio. tú conicito cétera,
Quid ego éx hac inopiá nunc capiam, et quíd tu ex istac cópia;
Vt ne áddam, quod sine súmptu ingenuam, líberalem náctus es,
Quod habés, ita ut uoluísti, uxorem síne mala famá palam,
Beátus, ni unum désit, animus quí modeste istaéc ferat.
Quod sí tibi res sit cum eó lenone quó mihist, tum séntias.
Ita plérique omnes súmus ingenio: nóstri nosmet paénitet.
**AN.** At tú mihi contra núnc uidere fórtunatus, Phaédria,
Quoi de íntegro est potéstas etiam cónsulendi, quíd uelis:
Retinére *an* amorem amíttere; ego in eum íncidi infelíx locum,
Vt néque mihi eius sit ámittendi néc retinendi cópia.
Sed quíd hŏc est? uideon égo Getam curréntem huc aduenire?
Is ĕst ípsus. ei, timeó miser, quam hic míhi nunc nuntiét rem.

## Sc. 2 [I, 4].

Geta enters in great excitement from the harbor. He has heard of the sudden arrival of Demipho. Antipho tries to muster courage enough to face his father, but it is of no use. He finally takes to his heels, leaving Phaedria to fight his battle for him. — Most of this scene also is accompanied by music, to which verses 178–196(?) are sung. The verse shifts rapidly from one metre to another during Geta's soliloquy and the "asides" of Antipho and Phaedria. With the dialogue between Geta and the young men, begins a series of trochaic *septenarii*, which continue until Antipho's flight at his father's approach (in 216). The music then ceases, and the scene ends with a dialogue in iambic *senarii*. For the adaptability of the different metres to different moods, see Introd., p. xxxvi f.

GETA ANTIPHO PHAEDRIA

**GE.** (*to himself, not noticing Antipho and Phaedria*) Núllus es, Getá, nisi iam aliquod tíbi consilium célere reperis:
Íta nunc inparátum subito tánta te inpendént mala;
Quae néque uti deuitém scio neque quó modo me inde éxtraham;
Nam nón potest celári nostra díutius iam audácia.
**AN.** (*aside to Phaedria*) Quid íllic commotús uenit?
**GE.** Tum témporis mihi púnctum ad hanc rem est: érus adest. **AN.** (*aside to Phaedria*) Quid íllúc malist?
**GE.** Quód quom audierit, quód ĕius remedium ínueniam iracúndiae?
Loquárne? incendam; táceam? instigem; púrgem me? laterém lauem.
Heú me miserum! quóm mihi paueo, tum Ántipho me excrúciat animi.
Eíus me miseret, eí nunc timeo, is núnc me retĭnet; nam ábsque eo esset,

Récte ego mihi uidíssem et senis essem últus iracúndiam: Áliquid conuasássem atque hinc me cónicerem protinam ín pedes.

**AN.** (*aside to Phaedria*) Quam *nam* híc fugam aut furtúm parat?

**GE.** Sed ubi Ántiphonem réperiam? aut qua quaérere insistám uia?

**PH.** (*aside to Antipho*) Te nóminat. **AN.** (*aside to Phaedria*) Nescío quod magnum hoc núntio expectó malum. **PH.** (*aside to Antipho*) Áh!

[Sanun es?] **GE.** Domum íre pergam: ibi plúrimumst.

**PH.** (*aside to Antipho*) Reuocémus hominem. **AN.** (*peremptorily to Geta*) Sta flico! **GE.** (*without turning*) Hem,

Sátis pro imperio, quísquis es. **AN.** Geta! **GE.** (*turning at the sound of his name*) Ípsest quem uolui óbuiam.

**AN.** Cédo, quid portas, óbsecro? atque id, sí potes, uerbo éxpedi.

**GE.** Fáciam. **AN.** Eloquere. **GE.** Módo apud portum —

**AN.** (*in dismay at Geta's ominous beginning*) Meúmne? **GE.** Intellexti. **AN.** (*trembling with fright*) Óccidi. **PH.** Hem!

**AN.** Quíd agam? **PH.** (*turning to Geta*) Quid aïs? **GE.** Huíus patrem uidísse me, [et] patruóm tuom.

**AN.** Nám quod ego huic nunc súbito exitio rémedium inueniám miser? (*Wringing his hands and in imagination addressing Phanium*)

Quód si eo meae fortúnae redeunt, Phánium, abs te ut dístrahar,

Núllast mihi uita éxpetenda. **GE.** Ergo ístaec quom ita sint, Ántipho,

Tánto magis te aduígilare aequomst. (*Encouragingly*) fórtis fortuna ádiuuat.

**AN.** (*weakly*) Nón sum apud me. **GE.** Atqui ópus est nunc quom máxume ut sis, Ántipho;

Nám si senserít te timidum páter esse, arbitrábitur
Cómmeruisse cúlpam. **PH.** Hoc uerumst. **AN.** Nón possum inmutárier.

**GE.** Quíd faceres, si aliúd quid grauius tíbi nunc faciundúm foret?

**AN.** Quom hóc non possum, illúd minus possem. **GE.** Hoc níl est, Phaedria. ílicet.

(*Losing all patience*) Quíd hic conterimus óperam frustra? quín abeo? **PH.** Et quidem ego? (*They turn to go.*) **AN.** (*frightened at the thought of being left alone*) Óbsecro,

Quíd si adsimulo? (*trying to look self-possessed*) sátinest? **GE.** (*without turning*) Garris. **AN.** Vóltum contemplámini: em!

Sátine sic est? **GE.** (*looking at him, somewhat indifferently*) Nón. **AN.** (*assuming a bolder expression*) Quid si sic? **GE.** Própemodum. **AN.** (*folding his arms with great dignity*) Quid síc? **GE.** (*enthusiastically*) Sat est:

Ém, istuc serua; et uérbum uerbo, pár pari ut respóndeas,
Né te iratus suís saeuidicis díctis protelét. **AN.** Scio.

**GE.** Ví coactum te ésse inuitum. **PH.** Lége, iudició. **GE.** Tenes?

(*Demipho seen approaching from the harbor.*) Séd hic quis est senéx, quem uideo in última platea? ípsus est.

**AN.** (*frantically taking to his heels*) Non póssum adesse. **GE.** (*calling after him*) Ah! quíd agis? quo abis, Ántipho?

Mane ínquam. **AN.** (*hurriedly, as he leaves the stage*)
Egomet me nóui et peccatúm meum.
Vobís commendo Phánium et uitám meam.
**PH.** Geta, quíd nunc fiet? **GE.** Tú iam litis aúdies;
Ego pléctar pendens, nísi quid me feféllerit.
Sed quód modo hic nos Ántiphonem mónuimus,
Id nósmet ipsos fácere oportet, Phaédria.
**PH.** Aufér mi 'oportet': quín tu quid faciam ímpera.
**GE.** Meminístin, olim ut fúerit uostra orátio
In re íncipiunda ad défendendam nóxiam,
Iustam íllam causam, fácilem, uincibilem, óptumam?
**PH.** Memini. **GE.** Ém! nunc ipsast ópus, ea aut, si quíd potest,
Melióre et callidióre. **PH.** Fiet sédulo.
**GE.** Nunc príor adito tu, égo in insidiis híc ero
Subcénturiatus, sí quid deficiás. **PH.** Age. (*Both retire to an obscure corner to await developments.*)

## Sc. 3 [II, 1].

Demipho returns from his journey, enraged at what he has heard regarding his son's marriage. Phaedria and Geta try to explain matters, but the old man cannot be reconciled. —The scene opens with trochaic *septenarii* and iambic *octonarii*, accompanied by music, which continues during the soliloquy of Demipho and the "asides" of Geta and Phaedria. With the meeting between Demipho and Phaedria in 253, the music ceases and the rest of the scene is a dialogue in iambic *senarii*. See Introd., p. xxxvi f.

[*Demipho enters from the harbor.*]

DEMIPHO PHAEDRIA GETA

**DE.** (*muttering to himself*) Ítane tandem uxórem duxit Ántipho iniussú meo?

Néc meum imperium — ac mítto imperium — nón simultatém meam
Reueréri saltem! nón pudere! o fácinus audax, ó Geta
Monitór! **GE.** (*aside*) Vix tandem. **DE.** (*to himself*) Quíd mihi dicent aút quam causam réperient?
Demíror. **GE.** (*aside*) Atqui réperiam — aliud cúra. **DE.** An hoc dicét mihi:
'Inuítus feci. léx coëgit'? aúdio, fateór. **GE.** (*aside*) Places.
**DE.** Verúm scientem, tácitum causam trádere aduorsáriis,
Etiámne id lex coëgit? **PH.** (*aside to Geta*) Illud dúrum. **GE.** (*aside to Phaedria*) Ego expediám — sine.
**DE.** Incértumst quid agam, quía praeter spem atque íncredibile hoc mi óbtigit.
Ita sum ínritatus, ánimum ut nequeam ad cógitandum instítuere.
Quam ob rem ómnis, quom secúndae res sunt máxume, tum máxume
Meditári secum opórtet, quo pacto áduorsam aerumnám ferant:
Perícla, damna, exília peregre rédiens semper cógitet,
Aut fíli peccatum aút uxoris mórtem aut morbum fíliae;
Commúnia esse haec, fíeri posse, ut né quid animo sít nouom;
Quidquíd praeter spem euéniat, omne id députare esse ín lucro.
**GE.** (*aside*) O Phaédria, incredíbile[st] quantum erum ánte eo sapiéntia.
Meditáta mihi sunt ómnia mea incómmoda, erus si rédierit:
Moléndumst in pistríno, uapulándum, habendae cómpedes,
Opŭs rúri faciundum. hórum nil quicquam áccidet animó nouom.

Quidquíd praeter spem euéniet, omne id députabo esse ín lucro.
Séd quid cessas hóminem adire et blánde in principio ádloqui? (*Phaedria hurries forward as though delighted at seeing Demipho back again.*)
**DE.** (*to himself*) Phaédriam mei frátris uideo fílium mi ire óbuiam.
**PH.** (*to Demipho*) Mi pátrue, salue! **DE.** (*savagely*) Sálue! sed ubist Ántipho?
**PH.** Saluóm uenire — **DE.** (*impatient at Phaedria's evasion of his question*) Crédo; hoc respondé mihi.
**PH.** Valet, híc est; sed (*cheerily*) satin ómnia ex senténtia?
**DE.** Vellém quidem. **PH.** (*pretending surprise*) Quid ístúc est? **DE.** Rogitas, Phaédria?
(*With withering sarcasm*) Bonás me absente hic cónfecistis núptias.
**PH.** Eho, an íd suscenses núnc illi? **GE.** (*aside, delighted with Phaedria's clever acting*) Artificém probum!
**DE.** Egonílli non suscénseam? ipsum géstio
Darí mi ín conspectum, núnc sua culpa út sciat
Leném patrem illum fáctum me esse acérrumum.
**PH.** Atquí nihil fecit, pátrue, quod suscénseas.
**DE.** Ecce aútem similia ómnia! omnes cóngruont;
Vnúm quom noris, ómnis noris. **PH.** (*with an air of injured innocence*) Haúd itast.
**DE.** Hĭc ĭn nóxiast, ille ád dicendam caúsam adest;
Quom illést, hic praestost; trádunt operas mútuas.
**GE.** (*aside*) Probe hórum facta inprúdens depinxít senex.
**DE.** Nam ni haéc ita essent, cum íllo haud stares, Phaédria.
**PH.** Si est, pátrue, culpam ut Ántipho in se admíserit,
Ex quá re minŭs rei fóret aut famae témperans,
Non caúsam dico quín quod meritus sít ferat.

Sed sí quis forte málitia fretús sua
Insídias nostrae fécit adulescéntiae
Ac uícit, nostran cúlpa east an iúdicum,
Qui saépe propter ínuidiam adimunt díuiti
Aut própter misericórdiam addunt paúperi?
**GE.** (*aside*) Ni nóssem causam, créderem uera húnc loqui.
**DE.** An quísquam iudex ést, qui possit nóscere
Tua iústa, ubi tute uérbum non respóndeas,
Ita ut ílle fecit? **PH.** Fúnctus adulescéntulist
Offícium liberális. postquam ad iúdices
Ventúmst, non potuit cógitata próloqui;
Ita eúm tum timidum *illíc* obstupefecít pudor.
**GE.** (*aside*) Laudo húnc. sed cesso adíre quam primúm senem? (*Rushing up to Demipho, as though in great trouble and eager to explain how it all happened.*)
Ere, sálue: saluom te áduenisse gaúdeo. **DE.** (*in a tone of supreme disgust*) Oh!
Bone cústos, salue! cólumen uero fámiliae,
Quoi cómmendaui fílium hinc abiéns meum!
**GE.** Iam dúdum te omnis nós accusare aúdio
Inmérito, et me horunc ómnium inmeritíssumo.
Nam quíd me in hac re fácere uoluistí tibi?
Seruom hóminem causam oráre leges nón sinunt,
Neque téstimoni díctiost. **DE.** Mitto ómnia.
Do istúc 'inprudens tímuit adulescéns'; sino
Tu séruo's'; uerum sí cognatast máxume,
Non fuít necesse habére; sed id quod léx iubet,
Dotém daretis, quaéreret aliúm uirum.
Qua rátione inopem pótius ducebát domum?
**GE.** Non rátio, uerum argéntum deerat. **DE.** Súmeret
Alicúnde. **GE.** Alicunde? níl est dictu fácilius.
**DE.** Postrémo, si nullo álio pacto, faénore. **GE.** Hui!

Dixísti pulchre! sí quidem quisquam créderet
Te uíuo. **DE.** (*angrily*) Non, non sic futurumst: nón potest.
Egon íllam cum illo ut pátiar nuptam unúm diem?
Nil suáue meritumst. hóminem conmonstrárier
Mi istúm uolo, aut ubi hábitet demonstrárier.
**GE.** Nempe Phórmionem? **DE.** Istúm patronum múlieris.
**GE.** Iam fáxo hic aderit. **DE.** Ántipho ubi nunc ést? **GE.** Foris.
**DE.** Abí, Phaédria, eum requíre atque huc addúce. **PH.** Eo:
Rectá uia quidem ílluc. (*Exit, with a sly wink at Geta.*)
**GE.** (*knowingly, to the audience*) Nempe ad Pámphilam.
(*Exit on the right, chuckling.*)
**DE.** Ego deós penatis hínc salutatúm domum
Deuórtar; inde ibo ád forum atque aliquód mihi
Amícos aduocábo, ad hanc rem qui ádsient,
Vt ne ínparatus sím, si ueniat Phórmio.
(*Exit into his house.*)

# ACTVS III.

## Sc. 1 [II, 2].

Geta has now seen Phormio and informed him of Demipho's return. The two enter from the market-place, still discussing the matter. Phormio expresses himself as eager for the fray. — The scene is in trochaic *septenarii* with musical accompaniment. See Introd., p. xxxvi f.

PHORMIO GETA

**PH.** Ítane patris aís aduentum uéritum hinc abiisse?
**GE.** Ádmodum.
**PH.** Phánium relíctam solam? **GE.** Síc. **PH.** Et iratúm senem?
**GE.** Óppido. **PH.** (*thoughtfully, to himself*) Ad te súmma solum, Phórmio, rerúm redit:
Túte hoc intristí; tibi omnest éxedendum; accíngere.
**GE.** Óbsecro te. **PH.** (*too much absorbed to notice Geta*) Sí rogabit — (*finishing his thought in silence.*) **GE.** Ín te spes est. **PH.** (*a possible difficulty suddenly occurring to him*) Éccere!
Quíd si reddet? **GE.** Tu ínpulisti. **PH.** (*confidently to himself, having perfected his plan*) Síc, opinor. **GE.** Súbueni.
**PH.** (*to Geta*) Cédo senem: iam instrúcta sunt mi in córde consilia ómnia.
**GE.** Quíd ages? **PH.** Quid uis, nísi uti maneat Phánium atque ex crímine hoc
Ántiphonem erípiam atque in me omnem íram deriuém senis?

**GE.** Ó, uir fortis átque amicu's. uérum hoc saepe, Phórmio,
Véreor, ne istaec fórtitudo in néruom erumpat dénique.
**PH.** Ah,
Nón itast. factúmst periclum, iám pedum uisást uia.
Quód me censes hómines iam deuérberasse usque ád necem —
Hóspites, tum cíuis? quo magis nóui, tanto saépius.
Cédo dum, enumquam iniúriarum audísti mihi scriptám dicam?
**GE.** Quí istuc? **PH.** Quia non réte accipitri ténnitur neque míluo,
Quí male faciunt nóbis; illis quí nihil faciunt ténnitur,
Quía enim in illis frúctus est, in íllis opera lúditur.
Áliis aliunde ést periclum, unde áliquid abradí potest;
Míhi sciunt nil ésse. dices 'dúcent damnatúm domum':
Álere nolunt hóminem edacem, et sápiunt mea sentén-tia,
Pró maleficio sí beneficium súmmum nolunt réddere.
**GE.** Nón potĕst satĭs pro mérito ab illo tíbi referri grátia.
**PH.** Ímmo enĭm nemo sátĭs pro merito grátiam regí refert.
Téne asymbolúm uenire unctum átque lautum e bálineis,
Ótiosum ab ánimo, quom ille et cúra et sumptu absúmi-tur!
Dúm tibi fit quod pláceat, ille ríngitur. tu rídeas,
Príŏr bibas, priór decumbas; céna dubia adpónitur —
**GE.** Quíd Istuc uerbist? **PH.** V̄bi tu dubites quíd sumas potíssumum.
Haéc quom rationem íneas quam sint suáuia et quam cára sint,
Éa qui praebet, nón tu hunc habeas pláne praesentém deum?

**GE.** (*looking down the street*) Sénĕx adest! uidĕ quíd agas:
prima cóitiost acérruma.
Si eám sustinuerís, postilla iam, út lubet, ludás licet.
(*They step aside to await their opportunity.*)

## Sc. 2 [II, 3].

Demipho has secured three legal advisers to help him in his present straits. When Demipho gets within hearing, Phormio and Geta, pretending not to see him, indulge in a clever bit of acting for his benefit. Demipho tries to overawe and corner Phormio by sharp questioning, but he finds his match. He finally offers to compromise, but without avail, and he is left in a furious fit of anger. — The music has ceased, and there ensues a dialogue in iambic *senarii*. See Introd., p. xxxvi.

[*Demipho enters with three legal advisers from the Forum.*]

DEMIPHO HEGIO CRATINVS CRITO PHORMIO GETA

**DE.** (*to his advisers*) Enúmquam quoiquam cóntumeliósius
Audístis factam iniúriam, quam haec ést mihi?
Adéste quaeso. **GE.** (*aside to Phormio*) Irátus est. **PH.**
(*aside to Geta*) Quin tu hóc age:
Iam ego húnc agitabo. (*Raising his voice, to Geta, with pretended indignation*) pró deum inmortálium!
Negăt Phánium esse hanc síbi cognatam Démipho?
Hanc Démipho negat ésse cognatám? **GE.** Negat.
**PH.** Neque eíus patrem se scíre qui fuerít? **GE.** Negat.
**DE.** (*to his advisers, attracted by the loud talking*) Ipsum
ésse opinor dé quo agebam. séquimini.
[**PH.** Nec Stilphonem ipsum scire qui fuerit? **GE.** Negat.]
**PH.** Quia egéns relictast mísera, ignoratúr parens,

Neclégitur ipsa. uíde auaritia quíd facit!
**GE.** (*threatening*) Si erum ínsimulabis málitiae, male aúdies.
**DE.** (*aside, angrily*) O audáciam! etiam me últro accusatum áduenit.
**PH.** (*to Geta*) Nam iam ádulescenti níhil est quod suscénseam,
Si illúm minŭs norat; quíppe homo iam grándior,
Paupér, quoi in opere uíta erat, rurí fere
Se cóntinebat; íbi agrum de nostró patre
Coléndum habebat. saépe interea míhi senex
Narrábat se hunc neclégere cognatúm suom.
At quém uirum! quem ego uíderim in uita óptumum.
**GE.** Videás te, atque illum [ut] nárras! **PH.** I in malám crucem!
Nam ni éum esse existumássem, numquam tám grauis
Ob hănc ínimicitias cáperem in uostram fámiliam,
Quam is áspernatur núnc tam inliberáliter.
**GE.** Pergín ero absenti mále loqui, inpuríssume?
**PH.** Dignum aútem hoc illost. **GE.** Aín ta*men*, carcér? **DE.** Geta!
**GE.** (*to Phormio, pretending not to hear*) Bonórum extortor, légum contortór! **DE.** (*raising his voice*) Geta!
**PH.** (*whispering to Geta*) Respónde. **GE.** (*turning around*) Quis homost? (*pretending astonishment*) éhĕm! **DE.** (*to Geta*) Tace. **GE.** (*to Demipho*) Absentí tibi
Te indígnas seque dígnas contumélias
Numquám cessauit dícere hodie. **DE.** (*to Geta*) Désine.
(*to Phormio*) Aduléscens, primum abs te hóc bona ueniá peto,
Si tíbi placere pótis est, mi ut respóndeas:
Quem amícum tuom aïs fuísse istum, explaná mihi,
Et quí cognatum mé sibi esse díceret.

**PH.** (*with curling lip, and swaggering manner*) Proinde éxpiscare quási non nosses. **DE.** Nóssem? **PH.** Ita.
**DE.** Ego mé nego. tu quí aïs redige in mémoriam.
**PH.** Eho tú, sobrinum tuóm non noras? **DE.** Énicas.
Dic nómen. **PH.** Nomen? — (*hesitating*) máxume — **DE.** (*with a sneer*) Quid núnc taces?
**PH.** (*in confusion, to himself*) Perii hércle, nomen pérdidi. **DE.** Quid aïs? **PH.** (*aside*) Geta,
Si méministi id quod ólim dictumst, súbice. (*defiantly to Demipho*) hem,
Non díco. quasi non nósses, temptatum áduenis.
**DE.** Ego aútem tempto? **GE.** (*prompting him*) Stílpo.
**PH.** (*condescendingly*) Atque adeo quíd mea?
Stilpóst. **DE.** Quem dixti? **PH.** Stílponem inquam nóueras.
**DE.** Neque égo illum noram néque mi cognatús fuit
Quisquam ístoc nomine. **PH.** Ítane? non te horúm pudet?
At sí talentum rém reliquissét decem
**DE.** Di tíbi malefaciant! **PH.** prímus esses mémoriter
Progéniem uostram usque áb auo atque atauo próferens.
**DE.** Ita út dícis. ego tum quom áduenissem, quí mihi
Cognáta ea esset, dícerem: itidem tú face.
Cedo qui ést cognata? **GE.** (*with pretended satisfaction, to Demipho*) Eu, nóster, recte. (*Aside to Phormio*) heus tú, caue.
**PH.** Dilúcide expedíui quibus me opórtuit
Iudícibus. tum id si fálsum fuerat, fílius
Quor nón refellit? **DE.** Fílium narrás mihi?
Quoius dé stultitia díci ut dignumst nón potest.
**PH.** (*with mock deference*) At tú qui sapiens és magistratús adi,

Iudícium de eadem caúsa iterum ut reddánt tibi,
Quandóquidem solus régnas et solí licet
Hic de eádem causa bís iudicium *a*píscier.
**DE.** Etsí mihi facta iniúriast, uerúm tamen
Potiús quam litis sécter aut quam te aúdiam,
Itidem út cognata sí sit, id quod léx iubet
Dotís dare, abduc hánc, minas quinque áccipe.
**PH.** Hahahaé, homŏ suaui's. **DE.** Quíd ĕst? num iniquom póstulo?
An ne hóc quidem ego adipíscar, quod ius públicumst?
**PH.** Ităn tándem, quaeso, item út meretricem ubi abúsus sis,
Mercédem dare lex iúbet eï atque amíttere?
An, ŭt né quid turpe cíuis in se admítteret
Proptér egestatem, próxumo iussást dari,
Vt cum úno aetatem dégeret? quod tú uetas.
**DE.** Ita, próxumo quidem; át nos unde? aut quam ób rem? **PH.** Ohe,
'Actum' áiunt 'nĕ agas.' **DE.** Nón agam? (*shaking his finger at Phormio*) immo haud désinam,
Donéc perfecero hóc. **PH.** Ineptis. **DE.** Síne modo.
**PH.** Postrémo tecum níl rei nobis, Démipho, est.
Tuos ést damnatus gnátus, non tu; nám tua
Praetérierat iam dúcendi aetas. **DE.** Ómnia haec
Illúm putato, quae égo nunc dico, dícere;
Aut quídĕm cum uxore hac ípsum prohibebó domo.
**GE.** (*aside*) Irátus est. **PH.** Tu tĕ idem melius féceris.
**DE.** Itan és paratus fácere me aduorsum ómnia,
Infélix? **PH.** (*aside to Geta*) Metuit híc nos, tam etsi sédulo
Dissímulat. **GE.** (*aside to Phormio*) Bene habent tíbi principia. **PH.** (*to Demipho*) Quín quod est

Ferúndum fers? tuis dignum factis féceris
Vt amíci inter nos símus. **DE.** Egon tuam éxpetam
Amícitiam? aut te uísum aut auditúm uelim?
**PH.** Si cóncordabis cumílla, habebis quaé tuam
Senectútem oblectet. réspice aetatém tuam.
**DE.** Te obléctet, tibi habe. **PH.** Mínue uero iram.
**DE.** Hóc age:
Satís iám uerborumst: nísi tu properas múlierem
Abdúcere, ego illam eíciam. (*warningly*) dixi, Phórmio.
**PH.** (*aping Demipho's manner*) Si tu íllam attigeris sécus
quam dignumst líberam,
Dicám tibi inpingam grándem. dixi, Démipho.
(*to Geta*) Si quíd opus fuerit, heús, domo me. **GE.** Intéllego.
(*Exit Phormio, while Demipho walks to and fro, beside himself with rage.*)

## Sc. 3 [II, 4].

**Demipho consults with his lawyers. Each lawyer's advice to him is as different as possible from that of the others. Demipho, bowing profoundly before their superior wisdom, is left wondering what in the world he had better do about it. The deference shown by each lawyer to the opinion of his brother lawyers adds to the humor of the scene.— The iambic *senarii* continue through this scene.**

DEMIPHO GETA HEGIO CRATINVS CRITO

**DE.** (*soliloquizing*) Quantá me cura et sóllicitudine ádficit
Gnatús, qui me et se hisce ínpediuit núptiis!
Neque mi ín conspectum pródit, ut saltém sciam,
Quid de eá re dicat quídue sit senténtiae.

(*turning to Geta*) Abí, uíse redierítne iam an non dúm domum.

**GE.** Eó. (*Exit into Demipho's house.*) **DE.** (*to his advisers*) Videtis quo ín loco res haéc siet.
Quid agó? dic, Hegio. **HE.** Égo? (*bowing politely toward Cratinus*) Cratinum cénseo —
Si tíbi uidetur. **DE.** Díc, Cratine. **CRA.** Méne uis?
**DE.** Te. **CRA.** Ego quae ín rem tuam sint éa uelim faciás. mihi
Sic hóc uidetur: quód te absente hic fílius
Egít, restitui in íntegrum aequomst ét bonum,
Et id ímpetrabis. díxi. **DE.** Dic nunc, Hégio.
**HE.** Ego sédulo hunc (*bowing again*) dixísse credo; uérum itast,
Quod hómines tot senténtiae: suos quoíque mos.
Mihi nón uidetur quód sit factum légibus,
Rescíndi posse; et túrpe inceptust. **DE.** Díc, Crito.
**CRI.** Ego ámplius delíberandum cénseo.
(*with an air of wisdom*) Res mágnast. **HE.** Num quid nós uis? **DE.** (*as his advisers leave the stage*) Fecistís probe.
(*to himself, after long silence*) Incértior sum múlto quam dudúm. **GE.** (*entering from Demipho's house*) Negant
Redísse. **DE.** Frater ést expectandús mihi:
Is quód mihi dederit de hác re consilium, íd sequar.
Percóntatum ibo ad pórtum, quoad se récipiat.
(*Exit toward the left.*)
**GE.** At ego Ántiphonem quaéram, ut quae acta hic sínt sciat.
Sed éccum ípsum uideo in témpore huc se récipere.

## Sc. 4 [III, 1].

**Antipho blames himself for his cowardly flight, but he finds that his interests have not been entirely neglected.— This scene is of a lyrical character throughout, in varying rhythm, and sung to the accompaniment of the flute. See Introd., p. xxxvi f.**

[*Antipho enters from the right.*]

ANTIPHO GETA

**AN.** (*soliloquizing, with bowed head*) Énim uero, Antiphó, multimodis cum ístoc animo es uítuperandus.

Ítane te hinc abísse et uitam tuám tutandam aliís dedisse!

Álios tuam rem crédidisti mágis quam tete animum áduorsuros?

Nam út ut erant alia,ílli certe quaé nunc tibi domíst consuleres,

Né quid propter tuám fidem decépta poteretúr mali;

Quoí nunc miserae spés opesque súnt in te uno omnés sitae.

**GE.** Et quídem, ere, nos iam dúdum hic te absentem íncusamus, qui ábieris.

**AN.** (*looking up, at the interruption*) Te ipsúm quaerebam.

**GE.** Séd ea causa níhilo magis defécimus.

**AN.** Loquere, óbsecro, quo nam ín loco sunt rés et fortunaé meae?

Num quíd patri subolét? **GE.** Nil etiam. **AN.** Ecquíd spei porrost? **GE.** Néscio. **AN.** Ah!

**GE.** Nisi Phaédria haud cessáuit pro te eníti. **AN.** Nil fecít noui.

**GE.** Tum Phórmio itidem in hác re ut [in] aliis strénuom hominem praébuit.

**AN.** Quid ís fécit? **GE.** Confutáuit uerbis ádmodum iratúm senem.

**AN.** Eu, Phórmio! **GE.** Ego quod pótui porro. **AN.** (*greatly moved*) Mí Geta, omnis uós amo.

**GE.** Síc habent princípia sese ut díxi. adhuc tranquílla res est,

Mánsurusque pátruom pater est, dum húc adueniat

**AN.** Quíd eum? **GE.** Vt aibat

De eíus consilio sése uelle fácere quod ad hanc rem áttinet.

**AN.** Quántum metuíst míhi, uidere huc sáluom nunc patruóm, Geta!

Nam pér eius unam, ut aúdio, aut uiuam aút moriar sententiam.

**GE.** (*as Phaedria comes out of Dorio's house*) Phaédria tibi adést. **AN.** Vbi nam? **GE.** Eccum ab suá (*with a sly wink*) palaestra exít foras.

## Sc. 5 [III, 2].

**Phaedria begs Dorio, the owner of Pamphila, to give him more time to collect the money with which to buy her. Dorio tells him he is tired of his whimpering, and that his motto is "first come, first served," provided the money comes too.—The music continues throughout the scene. The lyrical part, here introduced by a trochaic *binarius* catalectic, instead of a trochaic *octonarius*, as elsewhere in the play, extends with varying rhythm to vs. 503. With the entrance of Antipho into the conversation begins a series of trochaic *septenarii*, which continues throughout the rest of the scene. See Introd., p. xxxvi f.**

[*Dorio enters, followed by Phaedria, the latter in great agitation.*]

PHAEDRIA DORIO ANTIPHO GETA

**PH.** (*beseechingly*) Dório,

Audi óbsecro. **DO.** (*walking impatiently away*) Non aúdio.

**PH.** Parúmper. (*Laying his hand upon his arm.*)

**DO.** (*savagely*) Quin omítte me.

**PH.** Aúdi quod dicam. **DO.** Át enim taedet iam aúdire eadem míliens.

**PH.** Át nunc dicam quód lubenter aúdias. **DO.** (*turning sharply*) Loquere, aúdio.

**PH.** Nón queo te exoráre ut maneas tríduom hoc? (*Dorio walks off again*) quo núnc abis?

**DO.** Mirábar si tu míhi quicquam adferrés noui. **AN.** (*aside to Geta*) Ei,

Metuó lenonem né quid— **GE.** suo suát capiti? idem ego uéreor.

**PH.** Non dúm mihi credis? **DO.** Háriolare. **PH.** Sín fidem do? **DO.** Fábulae.

**PH.** Faéneratum istúc beneficium púlchre tibi dicés. **DO.** Logi.

**PH.** Créde mihi, gaudébis facto: uérum hercle hoc est. **DO.** Sómnia.

**PH.** Éxperire: nón est longum. **DO.** Cántilenam eandém canis.

**PH.** Tu míhi cognatus, tú parens, tu amícus, tu— **DO.** Garrí modo.

**PH.** Ádeon ingenio ésse duro te átque inexorábili,
Vt neque misericórdia neque précibus mollirí queas!

**DO.** (*imitating Phaedria's tone*) Ádeon te esse incógitantem atque ínpudentem, Phaédria,
Vt phaleratis dúcas dictis [me] ét meam ductes grátiis!

**AN.** (*aside to Geta*) Míseritumst. **PH.** (*to himself*) Ei, uéris uincor! **GE.** (*aside to Antipho*) Quám uterque est similís sui!

**PH.** (*to himself*) Neque Ántipho alia quom óccupatus ésset sollicitúdine,

Tum hoc ésse mi obiectúm malum! **AN.** (*coming forward*) Quid istúc est autem, Phaédria?

**PH.** Ó fortunatíssume Antipho. **AN.** Égone? **PH.** Quoi quod amás domist,

Néque cum huius modi ŭmquam úsus uenit út conflictarés malo.

**AN.** Míhin domist? immo, íd quod aiunt, aúribus teneó lupum.

[Nám neque quo pacto á me amittam néque uti retineám scio.]

**DO.** Ípsum istuc mi in hóc est. **AN.** (*to Dorio*) Heia, né parum lenó sies.

(*to Phaedria*) Núm quid hic confécit? **PH.** Hicine? quód homo inhumaníssumus:

Pámphilam meam uéndidit. **AN.** Quid? uéndidit? **GE.** Ain? uéndidit?

**PH.** Véndidit. **DO.** (*with a sneer*) Quam indígnum facinus, áncillam aere emptám meo!

**PH.** Néqueo exorare út me maneat ét cum illo ut mutét fidem

Tríduom hoc, dum id quód ĕst promissum ab amícis argentum aúfero.

(*turning to Dorio*) Sí non tum dedero, únam praeterea hóram ne oppertús sies.

**DO.** Óbtundes? **AN.** (*to Dorio*) Haud lóngumst id quod órat: exorét sine.

Ídem hic tibi, quod bónī promeritus fúeris, conduplicáuerit.

**DO.** Vérba istaec sunt. **AN.** Pámphilamne hac úrbe priuarí sines?

Túm praeterea horúnc amorem dístrahi poterín pati?

**DO.** Néque ego neque tu. **PH.** (*to Dorio*) Dí tibi omnes íd quod es dignús duint!

**DO.** (*to Phaedria*) Égo te complurís aduorsum ingénium meum mensís tuli,
Póllicitantem et níl ferentem, fléntem; nunc, contra ómnia haec,
Répperi qui dét neque lacrumet: dá locum melióribus.
**AN.** (*to Phaedria*) Cérte hercle, ego si sátis commemini, tíbi quidemst olím dies,
Quam ád dares huic, praéstituta. **PH.** Fáctum. **DO.** Núm ego istúc nego?
**AN.** Iam éa praeteriit? **DO.** Nón, uerum haec eí ántecessit. **AN.** Nón pudet
Vánitatis? **DO.** Mínume, dum ob rem. **GE.** (*to Dorio*) Stérculinum! **PH.** Dório,
Ítane tandem fácere oportet? **DO.** Síc sum; si placeo, útere.
**AN.** Síc hunc decipís? **DO.** Immo enim uero, Ántipho, hic me décipit;
Nam híc me huius modi scíbat esse, ego húnc esse aliter crédidi;
Íste me feféllit, ego isti níhilo sum aliter ác fui.
Séd ut ut haec sunt, támen hoc faciam: crás mane argentúm mihi
Míles dare se díxit; si mihi príor tu attuleris, Phaédria,
Meá lege utar, út potior sit, quí prior ad dandúmst. uale.

(*Exit, while Phaedria looks helplessly after him.*

## Sc. 6 [III, 3].

**Phaedria is completely disheartened, but he finds friends ready to help him. — The trochaic *septenarii*, with musical accompaniment, continue through this scene. See Introd., p. xxxvi f.**

PHAEDRIA ANTIPHO GETA

**PH.** Quíd faciam? unde ego núnc tam subito huic árgentum inueniám miser,
Quoí minus nihilóst? quod, hïc si pote fuísset exorárier
Tríduom hoc, promíssum fuerat. **AN.** Ítane hunc patiemúr, Geta,
Fíeri miserum, quí me dudum, ut díxti, adiuerit cómiter?
Quín quom opust, benefícium rursum eï éxperiemur réddere?
**GE.** Scío equidem hoc esse aéquom. **AN.** Age ergo (*slapping Geta encouragingly on the back*), sólus seruare húnc potes.
**GE.** Quíd faciam? **AN.** Inueniás argentum. **GE.** Cúpio; sed id unde, édoce.
**AN.** Páter adest hic. **GE.** Scío; sed quid tum? **AN.** Ah, díctum sapientí sat est.
**GE.** Ítane? **AN.** Ita. **GE.** Sane hércle pulchre suádes. etiam tu hínc abis?
Nón triumpho, ex núptiis tuis sí nil nanciscór mali,
Ni étiam nunc me huius caúsa quaerere ín malo iubeás crucem?
**AN.** Vérum hic dicit. **PH.** Quíd? ego uobis, Géta, alienus sum? **GE.** Haúd puto;
Séd parŭmne est, quod ómnibus nunc nóbis suscensét senex,

Ni ínstigemus étiam, ut nullus lócūs relinquatúr preci?
**PH.** Álius ab oculís meis illam in ígnotum abducét locum? (*sentimentally, with clasped hands*) hem!
Tum ígitur, dum licét dumque adsum, lóquimini mecum, Ántipho,
Cóntemplaminí me. **AN.** Quam ob rem? aut quíd nam facturú's? cedo.
**PH.** Quóquo hinc asportábitur terrárum, certumst pérsequi
Aút perire. **GE.** Dí bene uortant quód agas! pedetemptím tamen.
**AN.** Vídĕ si quid opis pótes adferre huic. **GE.** 'Sí quid'? quid? **AN.** Quaere, óbsecro,
Né quid plus minúsue faxit, quód nos post pigeát, Geta.
**GE.** Quaéro. (*After reflection*) saluos ést, ut opinor; uérum enim metuó malum.
**AN.** Nóli metuere; úna tecum bóna mala tolerábimus.
**GE.** Quántum opus est tibi ărgénti, loquere. **PH.** Sólae trigintá minae.
**GE.** Tríginta? hui! percárast, Phaedria.
**PH.** (*indignantly*) Ístaec uero úlis est.
**GE.** Áge age, inuentas réddam. **PH.** (*with sudden delight, grabbing hold of Geta*) O lepidum! **GE.** (*good-naturedly shaking him off*) Auférte hinc. **PH.** Iam opust. **GE.** Iám feres.
Séd opus est mihi Phórmionem ad hánc rem adiutorém dari.
**AN.** Praéstost: audacíssume oneris quíduis inpone eí — feret;
Sólus est homo amíco amicus. **GE.** Eámus ergo ad eum ócius.

**AN.** Núm quid ĕst quod operá mea uobis ópŭs sit?
**GE.** Nil; uerum ábĭ domum
Ét íllam miseram, quam égo nunc intus scío ĕsse exanimatám metu,
Cónsolare. céssas? **AN.** Nihil est aéque quod faciám lubens. 565

(*Exit into Demipho's house.*)

**PH.** Quá uia istuc fácies? **GE.** Dicam in ítinere: hinc modo te ámoue.

(*Exeunt Phaedria and Geta, arm in arm, in animated conversation.*)

## ACTVS IV.

### Sc. 1.

Chremes has just landed and heard the startling news of what has happened. He and Demipho are now on their way back from the harbor. — The music has ceased, and with the dialogue between the two old men, begins a series of iambic *senarii*, which continue as far as vs. 712. See Introd., p. xxxvi f.

[*Demipho and Chremes enter from the left.*]

DEMIPHO CHREMES

**DE.** Quid ? quá profectus caúsa hinc es Lemnúm, Chremes,
Addúxtin tecum fíliam ? **CH.** Non. **DE.** Quíd ita non ?
**CH.** Postquám uidet me eius máter esse hic díutius,
Simul aútem non manébat aetas uírginis
Meam néclegentiam, ípsam cum omni fámilia
Ad mé profectam esse aíbant. **DE.** Quid illi tám diu
Quaeso ígitur commorábare, ubi id audíeras ?
**CH.** (*not caring to tell the truth*) Pol mé detinuit mórbus
**DE.** Vnde ? aut quí ? **CH.** Rogas ?
(*evasively*) Senéctus ipsast mórbus. sed uenísse eas
Saluás audiui ex naúta qui illas uéxerat.
**DE.** Quid gnáto obtigerit me ábsente, audistí, Chremes ?
**CH.** Quod quídĕm me factum cónsili incertúm facit.
Nam (*lowering his voice*) hanc cóndicionem sí quoi tulero extrário,
Quo pácto aut unde míhi sit dicundum órdine est.
Te míhi fidelem esse aéque atque egomet súm mihi
Scibam. ílle si me aliénus adfiném uolet,

Tacébit, dum intercédet familiáritas;
Sin spréuerit me, plús quam opus est scitó sciet.
Vereórque (*eying the door of his house*) ne uxor áliqua hoc
resciscát mea.
Quod sí fit, ut me excútiam atque egrediár domo,
Id réstat; nam ego meórum solus súm meus.
DE. Scio ita ésse, et istaec míhi res sollicitúdinist,
Neque défetiscar úsque adeo experírier,
Donéc tibi id quod póllicitus sum effécero.

## Sc. 2.

**Geta expresses his admiration for the cleverness of Phormio. The two have concocted a scheme. — For the metre see remarks at the beginning of Act IV, Sc. 1.**

[*Geta enters from the right and does not at first see the old men.*]

GETA DEMIPHO CHREMES

GE. (*with great satisfaction*) Ego hóminem callidiórem uidi néminem
Quam Phórmionem. uénio ad hominem, ut dícerem
Argéntum opus esse et íd quo pacto fíeret.
Vix dúm dimidium díxeram, intelléxerat;
Gaudébat, me laudábat, quaerebát senem.
Dis grátias agébat, tempus síbi dari,
Vbi Phaédriae *esse* osténderet niló minus
Amícum *sese* quam Ántiphoni. hominem ád forum
Iussi ópperiri: eo me ésse adducturúm senem.
(*Seeing Demipho.*) Sed éccum ípsum. quis ést ultérior?
(*startled, as he recognizes Chremes*) attat! Phaédriae

Patĕr uénit. (*Regaining his composure*) sed quid pértimui autem bélua?
An quía quos fallam pro úno duo sunt mí dati?
Commódius esse opínor duplici spe útier.
Petam hínc unde a primo ínstiti. is si dát, sat est;
Si ab eó nil fiet, tum húnc adoriar hóspitem.

## Sc. 3.

Geta proceeds to put into execution the scheme they have decided upon. He pretends to have been laboring with Phormio in the interest of Demipho and Chremes, and that Phormio expresses himself as willing to withdraw from his position for suitable remuneration. Demipho is wild with rage when he learns the amount demanded, but Chremes offers to help by using his wife's money, and the bargain is completed. — For the metre, see remarks at the beginning of Act IV, Sc. 1.

[*Antipho enters, unseen, from Demipho's house.*]

ANTIPHO GETA CHREMES DEMIPHO

**AN.** Expécto quam mox récipiat sesé Geta.
(*Seeing the others*) Sed pátruom uideo cúm patre astantem. eí mihi,
Quam tímeo, aduentus húius quo inpellát patrem!
**GE.** Adíbo [hosce]: (*rushing up to Chremes*) o salue, nóster Chremes. **CH.** Salué, Geta.
**GE.** Veníre saluom uólup est. **CH.** Credo. **GE.** Quíd agitur?
**CH.** Multa áduenienti, ut fít, noua hic — complúria.
**GE.** Ita. de Ántiphone audístin quae facta? **CH.** Ómnia.
**GE.** (*to Demipho*) Tun díxeras huic? fácinus indignúm, Chremes,

Sic círcumiri! **CH.** Id cum hóc agebam cómmodum.
**GE.** Nam hercle égo quoque id quidem ágitans mecum sédulo
Inuéni, opinor, rémedium huic rei. **CH.** Quíd, Geta?
**DE.** Quod rémedium? **GE.** Vt abii ábs te, fit forte óbuiam
Mihi Phórmio. **CH.** Qui Phórmio? **DE.** Is qui istánc—
**CH.** Scio.
**GE.** Visúmst mi, ut eius témptarem senténtiam.
Prendo hóminem solum: 'quór non,' inquam, 'Phórmio,
Vidés, inter nos síc haec potius cúm bona
Vt cómponamus grátia quam cúm mala?
Erŭs líberalis ést et fugitans lítium;
Nam céteri quidem hércle amici omnés modo
Vno óre auctores fuére, ut praecipitem hánc daret.'
**AN.** (*aside*) Quid hĭc coéptat aut quo euádet hodie?
**GE.** 'An légibus
Datúrum poenas díces, si illam eiécerit?
Iam id éxploratumst. heía, sudabís satis,
Si cum íllo inceptas hómine: ea eloquéntiast.
Verúm pono esse uíctum eum; at tandém tamen
Non cápitis ei res ágitur, sed pecúniae.'
Postquam hóminem his uerbis séntio mollírier,
'Solí sumus nunc hic' ínquam: 'eho, dic quid uís dari
Tibi ín manum, ut erus hís desistat lítibus,
Haec hínc facessat, tú molestus né sies?'
**AN.** (*aside, bewildered*) Satin ílli di sunt própitii?
**GE.** 'Nam sát scio,
Si tu áliquam partem aequí bonique díxeris,
Vt ĕst ílle bonus uir, tría non commutábitis
Verba hódie inter uos.' **DE.** Quís te istaec iussít loqui?

**CH.** Immó non potuit mélius peruenírier
Eo quó nos uolumus. **AN.** (*aside*) Óccidi! **DE.** Perge éloqui.
**GE.** A prímo homo insaníbat. **CH.** Cedo quid póstulat?
**GE.** Quid? nímium quantum. **CH.** *Quántum?* dic. **GE.** Si quís daret
Taléntum magnum. **DE.** (*amazed at such impudence*) Immó malum hercle! ut níl pudet!
**GE.** Quod díxi adeo eï: 'quaéso, quid si fíliam
Suam únicam locáret? parui ré tulit
Non súscepisse. inuéntast quae dotém petat.'
Vt ăd paúca redeam ac míttam illius inéptias,
Haec dénique eius fuít postrema orátio:
'Ego' ínquit 'a princípio amici fíliam,
Ita ut aéquom fuerat, uólui uxorem dúcere;
Nam míhi uenĭbat ín mentem eius incómmodum,
In séruitutem paúperem ad ditém dari.
Sed mi ópus erat, ut apérte tibi nunc fábuler,
Aliquántulum quae adférret, qui dissóluerem
Quae débeo; et etiám nunc, si uolt Démipho
Dare quántum ab hac accípio, quae sponsást mihi,
Nullám mihi malim quam ístanc uxorém dari.'
**AN.** (*aside*) Vtrúm stultitia fácere ego hunc an málitia
Dicám, scientem an ínprudentem, incértŭs sum.
**DE.** Quid si ánimam debet? **GE.** 'Áger oppositus pígnori
Ob décĕm minas est.' **DE.** Áge age, iam ducát: dabo.
**GE.** 'Aedículae item sunt ób decem alias.' **DE.** Oíeï!
Nimiúmst. **CH.** Ne clama: *ré*petito hasce a mé decem.
**GE.** 'Vxóri emundă ancíllulast; tum plúscula
Supĕlléctile opus est; ópus est sumptu ad núptias;
His rébus sane *pórro* pone' inquít 'decem.'

**DE.** (*in anger and disgust*) Sescéntas proinde scríbito iam míhi dicas!
Nil do. ínpuratus me ílle ut etiam inrídeat?
**CH.** Quaeso, égo dabo, quiésce: tu modo fílium
Fac ut íllam ducat, nós quam uolumus. **AN.** (*wildly*) Eí mihi!
Geta, óccidisti mé tuis fallácíis.
**CH.** Mea caúsa eïcitur; me hóc est aequom amíttere.
**GE.** 'Quantúm potest me cértiorem' inquít 'face,
Si illám dant, hanc ut míttam, ne incertús siem;
Nam illí mihi dotem iám constituerúnt dare.'
**CH.** Iam accípiat; illis répudium renúntiet;
Hanc dúcat. **DE.** (*sullenly*) Quae quidem ílli res uortát male!
**CH.** Oppórtune adeo argéntum nunc mecum áttuli,
Fructúm quem Lemni uxóris reddunt praédia:
Índe súmam; uxori tíbi opus esse díxero.
(*Exeunt Demipho and Chremes into the latter's house.*)

## Sc. 4.

Antipho, astounded at what he supposes to be Geta's treachery, demands an explanation and gets it. — For the metre, see remarks at the beginning of Act IV, Sc. 1.

ANTIPHO GETA

**AN.** (*fairly beside himself*) Geta! **GE.** Hém. **AN.** Quid egisti? **GE.** Émunxi argentó senes.
**AN.** Satin ést id? **GE.** (*purposely misinterpreting the question*) Nescio hércle: tantum iússŭs sum.
**AN.** Eho (*striking him*), uérbero! aliud míhi respondes ác rogo?

**GE.** Quid érgo narras? **AN.** Quíd ego narrem? operá tua
Ad réstim mihi quidém res redĭt planíssume.
Vt té quidem omnes dí deae, superi ínferi
Malís exemplis pérdant! (*looking for a moment toward the audience*) em! si quíd uelis,
Huic mándes, qui te ad scópulum e tranquillo aúferat.
Quid mínus utibile fuít quam hoc ulcus tángere
Aut nóminare uxórem? iniectast spés patri
Posse íllam extrudi. cédo nunc porro: Phórmio
Dotém si accipiet, úxor ducendást domum.
Quid fíet? **GE.** (*shortly*) Non enĭm dúcet. **AN.** (*sarcastically*) Noui. céterum
Quom argéntum repetent, nóstra causa scílicet
In néruom potius íbit. **GE.** Nil est, Ántipho,
Quin mále narrando póssit deprauárier.
Tu id quód bonist excérpis, dicis quód malist.
Audí nunc contra: iám si argentum accéperit,
Ducéndast uxor, út aïs; concedó tibi;
Spatiúm quidem tandem ádparandi núptias,
Vocándi, sacrificándi dabitur paúlulum.
Intérea amici quód polliciti súnt dabunt:
Inde íste reddet. **AN.** Quam ób rem? aut quid dicét? **GE.** Rogas?
Quod rés! 'postilla mónstra euenerúnt mihi;
Intro fit in aedis áter alienús canis;
Anguís per ĭmpluuium décidit de tégulis;
Gallína cecinit; ínterdixit háriolus;
Harúspex uetuit; ánte brumam autém noui
Negóti incipere . . . . .
. . . ', quaé causast iustíssuma.
Haec fíent. **AN.** Vt modo fíant! **GE.** Fient: mé uide.

(*Looking toward Demipho's house*) Pater éxit: abi, dic ésse argentum Phaédriae.

(*Exit Antipho to the right.*)

## Sc. 5.

Chremes and Demipho reappear with the money for Phormio, Chremes apprehensive, Demipho confident that no one on earth can get the better of *him*. In a moment of tender-heartedness, they agree that Nausistrata shall go and break the news as gently as possible to Phanium. — With the re-entering of the old men, the music begins again and there ensues a spirited dialogue in iambic *octonarii*. See Introd., p. xxxvi f.

[*Demipho and Chremes enter from the latter's house, the former carrying a money-bag.*]

DEMIPHO CHREMES GETA

**DE.** (*to Chremes*) Quiétus esto, inquam; égo curabo né quid uerborúm duit.

Hoc témere numquam amíttam ego a me, quín mihi testis ádhibeam.

Quoi dem ét quam ob rem dem, cómmemorabo. **GE.** (*aside*) Vt caútus est, ubi níl opust.

**CH.** Atque íta opus factost: ét matura, dúm lubido eadem haéc manet;

Nam si áltera illaec mágis instabit, fórsitan nos réiciat.

**GE.** (*aside*) Rem ipsám putasti. **DE.** (*to Geta*) Dúc me ad eum ergo. **GE.** Nón moror. **CH.** (*to Demipho*) Vbi hoc égeris,

Transíto ad uxorém meam, ut conuéniat hanc priŭs quam hínc abit.

Dicát eam dare nos Phórmioni núptum; ne suscénseat;

Et mágis esse illum idóneum, qui ipsí sit familiárior;
Nos nóstro officio nón digressos ésse: quantum is uóluerit,
Datum ésse dotis. **DE.** Quíd tua malum íd ré fert?
**CH.** Magni, Démipho.
Non sátis est tuom te offícium fecisse, íd si non fama ádprobat.
Volo ípsius uolúntáte haec fieri, né se eiectam praédicet. 725
**DE.** Idem égo ístuc facere póssum. **CH.** Mulier múlieri magis cónuenit.
**DE.** Rogábo. (*Exeunt Demipho and Geta to the right.*)
**CH.** (*meditating*) Vbi illas núnc ego reperíre possim, cógito.

## Sc. 6 [V, 1].

**Chremes is startled at seeing the servant of his Lemnian wife suddenly appear in the door of Demipho's house. A conversation follows as amusing to the audience as it is bewildering to Chremes. The latter finally comprehends the situation, and his joy knows no bounds. — During Sophrona's soliloquy and the "asides" of Chremes (*i.e.* to 739) the scene is purely lyrical in character. The recognition of each other's identity is marked by three trochaic *septenarii* (739–741). Then follows Chremes' passionate appeal, with an explanation, in iambic *octonarii* (742–747). With the change of subject in 748 begins a series of iambic *septenarii* which, together with the music, continue throughout the rest of this and the next two scenes. See Introd., p. xxxvi f.**

[*Sophrona enters from Demipho's house, not seeing Chremes.*]

SOPHRONA CHREMES

**SO.** (*wildly, to herself*) Quíd agam? quem mi amícum inueniam mísera? aut quo consília haec referam?

Aút unde auxiliúm petam?
Nám uereor, era ne ób meum suasum indígna iniuria ádficiatur:
Íta patrem adulescéntis facta haec tólerare audió uiolenter.
**CH.** (*aside*) Nám quae haec anus est, éxanimata a frátre quae egressást meo?
**SO.** Quod ŭt fácerem egestas me ínpulit, quom scírem infirmas núptias
Hasce ésse, ut id consúlerem, interea uíta ut in tutó foret.
**CH.** (*aside*) Cérte edepol, nisi me ánimus fallit aút parum prospíciunt oculi,
Meaé nutricem gnátae uideo. **SO.** Néque ĭlle inuestigátur. **CH.** (*aside*) Quid ago?
**SO.** Qui ést eius pater. **CH.** (*aside*) Ádeo an manéo, dum haéc quae loquitur mágĭs cognosco?
**SO.** Quód si eum nunc reperire possim, níhil est quod uereár. **CH.** (*aside*) East ipsa:
Cónloquar. (*Approaches her.*) **SO.** (*startled, without turning to look*) Quis hĭc lóquitur? **CH.** Sophrona! **SO.** Ét meum nomen nóminat?
**CH.** Réspice ad me. **SO.** Di óbsecro uos, éstne hic Stil*po*? **CH.** Nón. **SO.** (*puzzled*) Negas?
**CH.** (*in a low excited tone*) Cóncede hinc a fóribus paulum istórsum sodes, Sóphrona. (*They withdraw.*)
Ne me ístoc posthac nómine appellássis. **SO.** Quid? non, óbsecro, es
Quem sémper te esse díctitasti? **CH.** (*lifting his finger mysteriously*) St'. **SO.** Quid has metuís fores?
**CH.** (*in an undertone*) Conclúsam hic habeo uxórem saeuam. uérum istoc me nómine

Eo pérperam olim díxi, ne uos fórte inprudentés foris
Effúttiretis átque id porro aliqua úxor mea rescísceret.
SO. Istóc pol nos te hic ínuenire míserae numquam pótuimus.
CH. Eho, díc mihi, quid reí tibist cum fámilia hac unde éxis?
Vbi íllaé sunt? SO. Miseram me! CH. Hém, quid est? uiuóntne? SO. Viuit gnáta.
Matrem ípsam ex aegritúdine hac miserám mors consecútast.
CH. Male fáctum. SO. Ego autem, quae éssem anus desérta, egens, ignóta,
Vt pótui nuptum uírginem locáui huic adulescénti,
Harúm qui est dominus aédium. CH. Antiphónin? SO. Em, istic ípsi.
CH. (*hardly believing his ears*) Quid? duásne uxores hábet? SO. (*throwing up both hands and turning her head in deprecation*) Au, obsecro, únam ille quidem hanc sólam.
CH. Quid íllam álteram quae dícitur cognáta? SO. Haec ergost. CH. Quíd aïs?
SO. Compósito factumst, quó modo hanc amáns habere pósset
Sine dóte. CH. (*to himself, walking excitedly this way and that*) Di uostrám fidem, quam saépe forte témere
Euéniunt quae non aúdeas optáre! offendi aduéniens
Quocúm uolebam et út uolebam cónlocatam *gnátam*.
Quod nós ambo opere máxumo dabámus operam ut fíeret,
Sine nóstra cura, máxuma sua cúra hic solus fécit.

**SO.** Nunc quíd opus facto sít uide: pater ádulescentis uénit
Eumque ánimo iniquo hoc óppido ferre áiunt. **CH.** Nil perículist.
Sed pér deos atque hominés meam esse hanc cáuĕ resciscat quísquam.
**SO.** Nemo é me scibit. **CH.** Séquere me: intus cétera audiétis.

(*Exeunt into Demipho's house.*)

## ACTVS V.

### Sc. 1 [2].

Demipho has paid the money to Phormio, and now returns in a very unhappy frame of mind at the thought that they have allowed Phormio to profit by playing the rascal. Geta worries him with forebodings, and begins at the same time to feel uneasy about his own prospects. — For the metre, see remarks at the beginning of Act IV, Sc. 6.

[*Demipho and Geta enter from the right.*]

DEMIPHO GETA

DE. Nostrápte culpa fácimus ut malís expediat ésse,
Dum nímium dici nós bonos studémus et benígnos.
Ita fúgias ne praetér casam — quod áiunt. nonne id sát erat,
Accípere ab illo iniúriam? etiam argéntumst ultro obiéctum,
Vt sít qui uiuat, dum áliud aliquid flágiti confíciat.
GE. Planíssume. DE. Eis nunc praémiumst, qui récta praua fáciunt.
GE. Veríssume. DE. Vt stultíssume quidem illí rem gesserímus!
GE. Modo ut hóc consilio póssiet discédi, ut istam dúcat.
DE. (*startled*) Etiámne id dubiumst? GE. Haúd scio hercle, ut homóst, an mutet ánimum.
DE. Hem! mútet autem? GE. Néscio; uerúm, si forte, díco.
DE. Ita fáciam, ut frater cénsuit, ut uxórem eius huc addúcam,

Cum ista út loquatur. tú, Geta, abi prae, núntia hanc uentúram. (*Exit into Chremes's house.*)

**GE.** (*thoughtfully*) Argéntum inuentumst Phaédriae; de iúrgio silétur;

Prouísumst, ne in praeséntia haec hinc ábeat: quid nunc pórro?

Quid fíet? (*shrugging his shoulders*) in eodém luto haesitás; uorsuram sólues,

Geta: praésens quod fuerát malum, in diem ábiit; plagae créscunt,

Nisi próspicis. nunc hínc domum ibo ac Phánium edocébo,

Ne quíd uereatur Phórmionem aut eíus oratiónem.

(*Exit into Demipho's house.*)

## Sc. 2 [3].

Demipho returns with Nausistrata, who has agreed to break the news of the proposed arrangements to Phanium. In the meantime, she improves the opportunity of telling what she thinks of her husband. — For the metre, see remarks at the beginning of Act IV, Sc. 6.

[*Demipho and Nausistrata enter from Chremes's house.*]

DEMIPHO NAVSISTRATA

**DE.** Age dum, út soles, Nausístrata, fac ílla út placetur nóbis,

Et suá uoluntate íd quod est faciúndum faciat. **NA.** Fáciam.

**DE.** Paritér nunc opera me ádiuues ac ré dudum opitulátа es.

**NA.** Factúm uolo. ac pol mínŭs queo uirí cúlpa quam me dígnumst.

**DE.** Quid aútem? **NA.** Quia pol meí patris bene párta indiligénter
Tutátur; nam ex eis praédiis talénta argenti bína
Statím capiebat: uír uiro quid praéstat! **DE.** Binan, quaéso? 790
**NA.** Ac rébus uilióribus multó talenta bína. **DE.** (*affecting surprise*) Hui!
**NA.** Quid haéc uidentur? **DE.** Scílicet! **NA.** Virúm me natum uéllem:
Ego ŏsténderem — **DE.** Certó scio. **NA.** quo pácto — **DE.** Parce sódes,
Vt póssis cum illa, né te adulescens múlier defetíget.
**NA.** Faciam ú', iubes. sed meúm uirum abs te exíre uideo. 795

## Sc. 3 [4].

Chremes has had an interview with his daughter, and now comes rushing out to tell Demipho of his discovery, and put a stop to their proceedings against Phanium. In his excitement, he does not notice his wife, Nausistrata, in time to avoid compromising himself. Then he makes an amusing attempt to parry the embarrassing questions which his manner prompts Demipho and Nausistrata to ask. — The reappearance of Chremes is marked by a change of metre to iambic *octonarii* which continue, with musical accompaniment, throughout the scene. See Introd., p. xxxvi f.

[*Chremes comes out of Demipho's House.*]

NAVSISTRATA CHREMES DEMIPHO

**CH.** (*eagerly*) Ehĕm, Démipho!
Iam illí datumst argéntum? **DE.** Curaui flico. **CH.** Nollém datum. (*To himself, in chagrin.*)

Ei! uídeo uxorem. paéne plus quam sát erat. **DE.** Quor nollés, Chremes?

**CH.** (*in confusion*) Iam récte. **DE.** Quid tu? ecquíd locutu's cum ístac quam ob rem hanc dúcimus?

**CH.** Transégi. **DE.** Quid aït tándem? **CH.** Abduci nón potest. **DE.** Qui nón potest?

**CH.** Quia utérque utriquest córdi. **DE.** Quid ĭstuc nóstra? **CH.** Magni. praéterhac

Cognátam comperi ésse nobis. **DE.** Quíd? deliras! **CH.** Síc erit.

Non témere dico: rédii mecum in mémoriam. **DE.** Satĭn sánus es?

**NA.** Au, óbsecro, uidĕ ne ín cognatam pécces. **DE.** Non est. **CH.** Né nega.

Patrĭs nómen aliud díctumst: hoc tu errásti. **DE.** Non norát patrem?

**CH.** Norát. **DE.** Quor aliud díxit? **CH.** (*edging toward him, angrily*) Numquamne hódie concedés mihi

Neque ĭntélleges? **DE.** Si tú nil narras? **CH.** Pérdis. **NA.** Miror quíd siet.

**DE.** Equidem hércle nesció. **CH.** Vin scire? at íta me seruet Iúppiter,

Vt próprior illi, quăm ĕgo sum ac tu, [homo] némost. **DE.** Di uostrám fidem!

Eámus ad ipsam; una ómnis nos aut scíre aut nescire hóc uolo. **CH.** Ah!

**DE.** Quid ést? **CH.** Ităn paruam míhi fidem esse apúd te! **DE.** Vin me crédere?

Vin sátĭs quaesitum mi ístuc esse? age, fíat. quid? ĭlla fília (*slyly*)

Amíci nostri quíd futurumst? **CH.** Récte. **DE.** Hanc igitur míttimus?

**CH.** Quid ni? **DE.** Ílla maneat? **CH.** Síc. **DE.** Ire igitur tíbi licet, Nausístrata.

**NA.** Sic pól commodius ésse in omnis árbitror, quam ut coéperas,
Manére hanc; nam perlíberalis uísast, quom uidí, mihi (*goes into her house*).

**DE.** (*out of all patience*) Quid Istúc negotist? **CH.** Iámne operuit óstium? **DE.** Iam. **CH.** O Iúppiter!
Di nós respiciunt. gnátam inueni núptam cum tuo fílio. **DE.** Hem!
Quo pácto [id] potuit? **CH.** Nón satís tutus ést ad narrandum híc locus.

**DE.** At tu íntro abi. **CH.** (*as they both go into Demipho's house*) Heus, ne fílii quidem hŏc nóstri resciscánt uolo.

## Sc. 4.

**Antipho soliloquizes upon his cousin's happiness and his own misery. — The scene is in iambic *septenarii*, with musical accompaniment. See Introd., p. xxxvi f.**

[*Antipho enters from the right.*]

ANTIPHO

Laetús sum, ut meae res sése habent, fratri óbtigisse quód uolt.
Quam scítumst, eius modí parare in ánimo cupiditátes,
Quas, quóm res aduorsaé sient, pauló mederi póssis!
Hic símul argentum répperit, curá sese expedíuit;
Ego núllo possum rémedio me euóluere ex his túrbis,
Quin, si hóc celetur, ín metu, sin pátefit, in probró sim.
Neque mé domum nunc réciperem, ni mi ésset spes osténta

Huiúsce habendae. séd ubi nam Getam ínuenire póssim?
[Vt rógĕm, quod tempus cónueniundi pátrĭs me capere suádeat.]

## Sc. 5.

**Phormio is greatly delighted at the success of his plans. He thinks he will take a few days off to celebrate. — Upon his entrance the metre changes to iambic *octonarii*, the music still continuing. See Introd., p. xxxvi f.**

[*Phormio enters from the right.*]

PHORMIO ANTIPHO

**PH.** Argéntum accepi, trádidi lenóni; abduxi múlierem,
Curáui própria ut Phaédria poterétur; nam émissást manu.
Nunc úna mihi res étiam restat quae ést conficiunda, ótium
Ab sénibus ad potándum ut habeam; nam áliquod hos sumám dies.
**AN.** (*as yet unobserved*) Sed Phórmiost. quid aïs? **PH.** Quid? **AN.** Quid nam núnc facturust Phaédria?
Quo pácto satietátem amoris aít se uélle absúmere?
**PH.** Vicíssim partis tuás acturus ést. **AN.** Quas? **PH.** Vt fugitét patrem.
Te suás rogauit rúrsum ut ageres, caúsam ut pro se díceres;
Nam pótaturus ést apud me. ego me íre senibus Súnium
Dicam ád mercatum, ancíllulam emptum dúdum quam dixít Geta,
Ne, quom híc non uideant, mé conficere crédant argentúm suom.

Sed óstium concrépuit abs te. (*Both withdraw to one side.*)

**AN.** Vídĕ quis egreditúr. **PH.** Getast.

## Sc. 6.

Geta has been eavesdropping and now comes out in great glee to hunt up Antipho and tell of the wonderful things he has heard. — The metre changes to trochaic *septenarii*, which, with musical accompaniment, continue throughout the scene. See Introd., p. xxxvi.

[*Geta comes rushing out of Demipho's house.*]

GETA ANTIPHO PHORMIO

**GE.** Ó Fortuna! o Fórs Fortuna! quántis commoditátibus,

Quám subito meo ero Ántiphoni ope uóstra hunc onerastís diem!

**AN.** (*aside to Phormio*) Quíd nam hic sibi uolt? **GE.** nósque amicos eíus exonerastís metu!

Séd ego nunc mihi césso, qui non úmerum hunc onero pállio (*suiting the action to the word*)

Átque hominem propero ínuenire, ut haéc quae contigerínt sciat.

**AN.** (*aside to Phormio*) Núm tu intellegís, quid hic narret? **PH.** (*aside to Antipho*) Núm tu? **AN.** Nil. **PH.** Tantúndem ego.

**GE.** Ád lenonem hinc íre pergam: ibi núnc sunt (*starts to run*). **AN.** Heus! Geta! **GE.** (*slackening his pace, without turning*) Ém tibi!

Núm mirum aut nouómst reuocari, cúrsum quom institerís? **AN.** (*louder than before*) Geta!

**GE.** Pérgit hercle. (*Muttering*) númquam tu odio tuó me uinces. **AN.** Nón manes?

**GE.** (*sullenly*) Vápula! **AN.** Id quidĕm tíbi iam fiet, nísi resistis, uérbero.

**GE.** (*surprised*) Fámiliariórem oportet ésse hunc: minitatúr malum.

(*Turning to look*) Séd Isne est quem quaero án non? ipsust; (*rushing toward Antipho*) cóngredere actutúm. **AN.** Quid est?

**GE.** O ómnium, quantúmst qui uiuont, hómo hominum ornatíssume!

Nám sine controuórsia ab dis sólus diligere, Ántipho.

**AN.** Íta uelim; sed qui ístuc credam ita ésse mihi dicí uelim.

**GE.** Sátine est si te délibutum gaúdio reddo? **AN.** Énicas.

**PH.** (*to Geta*) Quín tu hinc pollicitátiones aúfer et quod férs cedo. **GE.** Oh!

Tú quoque aderas, Phórmio? **PH.** Aderam. séd tu cessas? **GE.** Áccipe, em!

Vt modo argentúm tibi dedimus ápŭd forum, rectá domum

Súmŭs profecti; intérea mittit érŭs me ad uxorém tuam.

**AN.** Quam ób rem? **GE.** Omitto próloqui; nam níl ad hanc rem est, Ántipho.

Vbi In gynaeceum íre occipio, púer ad me adcurrít Mida,

Póne *p*rendit pállio, resupínat. respició, rogo

Quam ób rem retineát me. ait esse uétitum intro ad eram accédere.

'Sóphrona modo frátrem huc' inquit 'sénis introduxít Chremem';

Eúmque nunc esse íntus cum illis. hóc ubi ego audiui, ád fores

Súspenso gradú placide ire pérrexi, accessi, ástiti,
Ánimam compressi, aúrem admoui: ita ánimum coepi atténdere,
Hóc modo sermónem captans. **PH.** Eú, Geta! **GE.** Hic pulchérrumum
Fácinus audiui; ítaque paene hercle éxclamaui gaúdio.
**AN.** Quód? **GE.** Quod nam arbitráre? **AN.** Nescio. **GE.** Átqui mirificíssumum:
Pátruos tuos est páter inuentus Phánio uxorí tuae. **AN.** [Hem!]
Quíd aïs? **GE.** Cum eius consuéuit olim mátre in Lemno clánculum.
**PH.** Sómnium! utïne haec ígnoraret suóm patrem? **GE.** Aliquid crédito,
Phórmio, esse caúsae. sed me cénsen potuisse ómnia
Íntellegere extra óstium, intus quae ínter sese ipsi égerint?
**AN.** Átque ego quoque inaúdiui illam fábulam. **GE.** Immo etiám dabo
Quó magïs credas: pátruos interea índe huc egreditúr foras;
Haúd multo post cúm patre idem récipit se intro dénuo;
Áït uterque tíbi potestatem éius adhibendaé dari.
Dénique ego sum míssus, te ut requírerem atque addúcerem.
**AN.** (*beside himself with joy*) Quín ergo rape mé: quid cessas? **GE.** Fécero. **AN.** O mi Phórmio,
Válĕ! (*They hurry into Demipho's house.*) **PH.** Vale, Antiphó! bene, ita me dĭ ament, factum gaúdeo.

## Sc. 7.

Phormio expresses his satisfaction with the turn events have taken. — The music has ceased, and the metre changes to iambic *senarii*, which continue to 1011. See Introd., p. xxxvi.

PHORMIO

(*Soliloquizing*) Tantám fortunam de ínprouiso esse hís datam!
Summa éludendi occásiost mihi núnc senes
Et Phaédriae curam ádimere argentáriam,
Ne quoíquam suorum aequálium suppléx siet.
Nam idem hóc argentum, ita út datumst, ingrátiis
Ei dátum erit: hoc qui cógam, re ipsa répperi.
Nunc géstus mihi uoltúsque est capiundús nouos.
Sed hínc concedam in ángiportum hoc próxumum,
Inde hísce ostendam me, úbi erunt egressí foras.
Quo me ádsimularam ire ád mercatum, nón eo.

## Sc. 8.

Demipho and Chremes reappear in search of Phormio, to inform him of their decision to annul the contract and take back their money; whereupon Phormio proceeds to put his new scheme into execution. He will have them understand that he proposes to be fairly dealt with, and won't be imposed upon by anybody. Phormio outfaces them, and, as words are of no avail, they resort to force. — For the metre, see remarks at the beginning of Act V, Sc. 7.

[*Demipho and Chremes come out of the former's house.*]

DEMIPHO CHREMES PHORMIO

DE. Dis mágnas merito grátias habeo átque ago,
Quando éuenere haec nóbis, frater, próspere.

**CH.** Estne íta uti dixi líberalis? **DE.** Óppido.
Quantúm potest, nunc cónueniundust Phórmio,
Priŭs quám dilapidat nóstras trigintá minas,
Vt aúferamus. **PH.** (*coming out, and pretending not to see them*) Démiphonem sí domist
Visam, út quod— **DE.** (*interrupting him*) At nos ád te ibamus, Phórmio.
**PH.** De eadem hác fortasse caúsa? **DE.** Ita hercle. **PH.** Crédidi.
Quid ád me ibatis? **DE.** Rídiculum— **PH.** (*interrupting*) uerĕbámini
Ne nón id facerem, quód recepissém semel?
Heus! quánta quanta haec méa paupertas ést, tamen
Adhúc curaui unum hóc quidem, ut mi essét fides.
Idque ádeo uenio núntiatum, Démipho,
Parátum me esse: ubi uóltis, uxorém date.
Nam omnís posthabui míhi res, ita uti pár fuit,
Postquam íd tanto opere uós uelle animum aduórteram.
**DE.** At híc dehortatus ést me, ne illam tíbi darem:
'Nam quĭ erit rumor pópuli,' inquit, 'si id féceris?
Olím quom honeste pótuit, tum non ést data;
Eam núnc extrudi túrpest.' ferme eadem ómnia,
Quae túte dudum córam me incusáueras.
**PH.** Satís superbe inlúditis me. **DE.** Quí? **PH.** Rogas?
Quia ne álteram quidem íllam potero dúcere;
Nam quó redibo ore ád eam quam contémpserim?
**CH.** (*in a low voice, prompting Demipho, who is at a loss for words*)
'Tum autem Ántiphonem uídeo ab sese amíttere
Inuítum eam' inque. **DE.** Tum aútem uideo fílium
Inuítum sane múlierem ab se amíttere.
Sed tránsi sodes ád forum atque illúd mihi

Argéntum rursum iúbĕ rescribi, Phórmio.
**PH.** Quodne égo discripsi pórro illis quibŭs débui?
**DE.** Quid ígitur fiet? **PH.** Sí uis mi uxorém dare,
Quam déspondisti, dúcam; sin est út uelis
Manére illam apŭd te, dós hic (*patting his own chest*) maneat, Démipho.
Nam nón est aequom mé propter uos décipi,
Quom ego uóstri honoris caúsa repudium álterae
Remíserim, quae dótis tantundém dabat.
**DE.** In ín malam rem hinc cum ístac magnificéntia,
Fugitíue? etiam nunc crédis te ignorárier
Aut túa facta adeo? **PH.** Inrítor! **DE.** Tune hanc dúceres,
Si tíbi daretur? **PH.** Fác periclum. **DE.** Vt fílius
Cum illa hábitet apŭd te: hoc uóstrum consiliúm fuit.
**PH.** Quaesó quid narras? **DE.** Quín tu mi argentúm cedo.
**PH.** Ĭmmo uéro uxorem tú cedo. **DE.** In ius ámbula.
**PH.** Enĭm uéro si porro ésse odiosi pérgitis —
**DE.** Quid fácies? **PH.** Egone? uós me indotatís modo
Patrócinari fórtasse arbitrámini:
Etiám (*raising his eyebrows, and looking Chremes straight in the eye*) dotatis sóleo. **CH.** Quid ĭd nostrá? **PH.** (*after an insinuating pause*) Nihil.
Hic quándam noram, quoíus uir uxorem — **CH.** (*startled at finding his secret is known*) Hém! **DE.** Quid est?
**PH.** Lemni hábuit aliam — **CH.** (*trembling with fear*) Núllus sum. **PH.** ex qua fíliam
Suscépit, et eam clam éducat. **CH.** Sepúltŭs sum.
**PH.** Haec ádeo ego illi iám denarrabo. **CH.** Óbsecro,
Ne fácias. **PH.** Oh! tune ís eras? **DE.** Vt ludós facit!
**CH.** (*in a conciliating tone, to Phormio*) Missúm te facimus.
**PH.** Fábulae! **CH.** Quid uís tibi?

Argéntum quod habes cóndonamus te. **PH.** Aúdio. (*After a pause, indignantly*)
Quid uós malum ergo mé sic ludificámini
Inépti uostra púerili senténtia?
Noló, uolo; uolo, nólo rursum; cápe, cedo;
Quod díctum, indictumst; quód modo erat ratum, ínritumst.
**CH.** (*aside to Demipho*) Quo pácto aut unde hic haéc resciuit? **DE.** (*aside to Chremes*) Néscio;
Nisi mé dixisse némini certó scio.
**CH.** (*aside to Demipho*) Monstri, íta me dī ament, símile. **PH.** (*aside*) Inieci scrúpulum. **DE.** (*to Chremes*) Hem!
Hicíne ut a nobis hóc tantum argenti aúferat
Tam apérte inridens? émori hercle sátius est.
Animó uirili praésentique ut sís para.
Vidés tuom peccátum esse elatúm foras
Neque iam íd celare pósse te uxorém tuam.
Nunc quód ipsa ex aliis aúditura sít, Chremes,
Id nósmet indicáre placabílius est.
Tum hunc ínpuratum póterimus nostró modo
Vlcísci. **PH.** (*aside*) Attat! nísi mi prospicio, haéreo.
Hi gládiatorio ánimo ad me adfectánt uiam.
**CH.** (*to Demipho*) At uéreor ut placári possit. **DE.** (*to Chremes*) Bóno animo es:
Ego rédigam uos in grátiam, hoc fretús, Chremes,
Quom e médio excessit únde haec susceptást tibi.
**PH.** (*defiantly*) Itan ágitis mecum? sátis astute adgrédimini.
Non hércle ex re istius me ínstigasti, Démipho.
(*to Chremes*) Ain tu? úbi quae lubitum fúerit peregre féceris

Neque huíus sis ueritus féminae primáriae,
Quin nóuŏ modo eĭ fáceres contuméliam,
Veniás nunc precibus laútum peccatúm tuom?
Hisce égo ĭllam dictis íta tibi incensám dabo,
Vt né restinguas, lácrumis si extilláueris.
**DE.** Malúm! quod isti dí deaeque omnés duint!
Tantáne adfectum quémquam esse hominem audácia!
Non hóc publicitus scélus hinc asportárier
In sólas terras! **CH.** (*aside to Demipho*) Ĭn ĭd redactus súm loci,
Vt quíd agam cum illo nésciam prorsum. **DE.** (*to Chremes*) Égo scio:
In iús eamus. **PH.** Ĭn ius? huc (*starting towards Nausistrata's house*) si quíd lubet.
**CH.** (*to Demipho*) Adséquere, retine, dúm ego huc seruos éuoco. (*Demipho lays hold of Phormio.*)
**DE.** (*struggling*) Enĭm néqueo solus: ádcurre. (*Chremes timidly takes hold of Phormio.*) **PH.** (*to Demipho*) Vna iniúriast
Tecúm. **DE.** (*to Phormio*) Lege agito ergo. (*Chremes gains courage and jerks Phormio.*) **PH.** Álterast tecúm, Chremes.
**CH.** (*to Demipho*) Rape húnc. **PH.** Sic agitis? énĭm uero uocést opus:
Nausístrata, exi. **CH.** (*alarmed, to Demipho*) Os ópprime inpurúm: uide
Quantúm ualet. **PH.** (*louder than before*) Nausístrata, inquam. **DE.** Nón taces?
**PH.** Taceám? **DE.** (*to Chremes*) Nisi sequitur, púgnos in uentrem íngere.
**PH.** Vel óculum exculpe: est úbi uos ulciscár probe.

## Sc. 9.

**Nausistrata answers the call, and learns from Phormio the true character of her husband. The play ends with the complete discomfiture of Chremes and the triumph of the cunning Phormio. Through the intercession of Demipho, however, Chremes seems likely to be forgiven. On the whole, all parties have reason to be satisfied. — For the metre, as far as 1011, see remarks at the beginning of Sc. 7. With Nausistrata's appeal to Demipho (1011) the music begins again, and the metre changes to trochaic *septenarii*, which continue to the end of the play.**

[*Nausistrata comes out.*]

NAVSISTRATA CHREMES DEMIPHO PHORMIO

**NA.** Quī nōminat me? (*to Chremes*) hem! quíd Ĭstuc turbaest, óbsecro,
Mi uír? **PH.** (*calmly folding his arms, to Chremes*) Hem! quíd nunc óbstĭpŭisti? **NA.** (*to Chremes*) Quís hīc homost?
Non míhi respondes? **PH.** Hícine ut tibi respóndeat,
Qui hercle úbi sit nescit? **CH.** (*to Nausistrata*) Cáue Ĭsti quicquam crédŭas.
**PH.** (*to Nausistrata, eying Chremes as if he were a curiosity*) Abĭ, tánge. si non tótus friget, me énica.
**CH.** (*shyly*) Nil ést. **NA.** Quid ergo? quíd Ĭstic narrat?
**PH.** Iám scies:
Auscúlta. **CH.** Pergin crédere? **NA.** Quid ego, óbsecro,
Huic crédam, qui nil díxit? **PH.** Delirát miser
Timóre. **NA.** (*to Chremes*) Non pol témerest, quod tu tám times.
**CH.** Egŏn tímeo? **PH.** (*sneering*) Recte sáne: quando níl times,
Et hŏc níl est quod ego díco, tu narrá. **DE.** Scelus,

Tibi nárret? **PH.** (*to Demipho*) Óhe tu! fáctumst abs te século
Pro frátre. **NA.** Mi hér, non mihi dices? **CH.** At— (*hesitating*) **NA.** Quid at'?
**CH.** Non ópus est dicto. **PH.** Tibi quidem; at scito huíc opust.
(*to Nausistrata*) In Lémno— **DE.** Hem! quid ais? **CH.** Non táces? **PH.** clám te— **CH.** (*aside*) Ei mihi!
**PH.** Vxórem dúxit. **NA.** (*throwing up both hands, and staggering*) Mínimo! di mélius áuint! 1005
**PH.** Sic fáctumst. **NA.** Perii mísera! **PH.** Et inde fíliam
Suscépit iam unam, dúm tu dormis. **CH.** (*aside to Demipho*) Quíd agimus?
**NA.** Pro di ínmortales, fácinus miserandum ét malum!
**PH.** (*having overheard Chremes*) Hoc áctumst. **NA.** An quicquam hódiest factum indígnius?
Qui mi, úbi ad uxores uéntumst, tum fiúnt senes. 1010
Démipho, te appéllo: nam cum hoc ípso distaedét loqui:
Haécine erant itiónes crebrae et mánsiones diutinae
Lémni? haecine erat éa quae nostros mínuit fructus uílitas?
**DE.** (*in a conciliatory tone*) Ego, Nausistrata, ésse in hac re cúlpam meritum nón nego:
Séd ea quin sit ígnoscenda? **PH.** (*aside, chuckling*) Vérba fiunt mórtuo. 1015
**DE.** Nám neque neclegéntia tua néque odio id fecít tuo.
Vínolentus fére abhinc annos quíndecim muliérculam
Eám compressit, únde haec natast; néque postilla umquam áttigit.
Éa mortem obiit, é medio abiit, quí fuit in re hac scrúpulus.

Quam ób rem te oro, ut ália facta túa sunt, aequo animo hóc feras.

**NA.** Quíd ego aequo animo? cúpio misera in hác re iam defúngier;
Séd qui id sperem? aetáte porro mínŭs peccaturúm putem?
Iám tum erat senéx, senectus sí uerecundós facit.
Án mea forma atque aétas nunc magis éxpetendast, Démipho?
Quíd mi hic adfers, quam ób rem expectem aut spérem porro nón fore?

**PH.** (*with the voice of one issuing a proclamation*) Éxsequias Chreméti quibus est cómmodum ire, em! témpus est.
Síc dabo. age nunc, Phórmionem quí uolet lacéssito:
Fáxo tali sít mactatus átque hic ĕst infortúnio.
(*He observes Chremes in silence for a moment, and then, pretending to be moved to pity, addresses the audience*) Rédeat sane in grátiam iam: súpplici satis ést mihi.
Hábet haec eï quód, dum uiuat, úsque ad aurem obgánniat.

**NA.** Át meo merito crédo. quid ego núnc commemorem, Démipho,
Síngulatim, quális ego in hunc fúerim? **DE.** (*bowing respectfully*) Noui aeque ómnia
Técum. **NA.** Merito hoc meó uidetur fáctum? **DE.** Minume géntium.
Vérum iam quando áccusando fíeri infectum nón potest,
Ígnosce. orat, cónfitetur, púrgat: quid uis ámplius?
**PH.** (*aside*) Énĭm uero priŭs quam haéc dat ueniam, mĭhi prospiciam et Phaédriae.

(*aloud*) Heús, Nausistratá! priŭs quam huic respóndes temere, audí. **NA.** Quid est?

**PH.** Égo minas trigínta per fallácium ab illoc ábstuli.

Eás dedi tuo gnáto; is pro sua amíca lenoní dedit.

**CH.** Hém! quid aïs? **NA.** (*with supreme contempt, to Chremes*) Adeóne indignum hoc tíbi uidetur, fílius

Hómo adulescens sí habet unam amícam, tu uxorés duas?

Níl pudere? quo óre illum obiurgábis? respondé mihi.

**DE.** Fáciet ut uolés. **NA.** Immo ut meam iám scias senténtiam,

Néque ego ignosco néque promitto quícquam neque respóndeo

Príŭs quam gnatum uídero: eius iudício permitto ómnia.

Quód is iubebit fáciam. **PH.** Mulier sápiens es, Nausístrata.

**NA.** (*to Demipho*) Sátin tibist? **DE.** *Ita.* **CH.** (*aside*) Immo uero púlchre discedo ét probe

Ét praeter spem. **NA.** Tú tuom nomen díc *mihi* quid sit. **PH.** Phórmio:

Vóstrae familiae hércle amicus ét tuo summus Phaédriae.

**NA.** Phórmio, at ego ecástor posthac tíbi, quod potero, quód uoles

Fáciamque et dicám. **PH.** Benigne dícis. **NA.** Pol meritúmst tuom.

**PH.** Vín primum hodie fácere quod ego gaúdeam, Nausístrata,

Ét quod tuo uiro óculi doleant? **NA.** Cúpio. **PH.** Me ad cenám uoca.

**NA.** Pól uero uoco. **PH.** Eámus intro hinc. **NA.** Fíat. sed ubist Phaédria
Iúdex noster? **PH.** Iam híc faxo aderit. (*All go into Chremes' house except Phormio, who hurries away to hunt up Phaedria.*) **CANTOR.** (*to the audience*) Vós ualete et plaúdite.

# TABLE OF METRES.

| | |
|---|---|
| 1–152. | iambic senarii. |
| 153–154. | trochaic octonarii. |
| 155. | trochaic septenarius. |
| 156. | iambic octonarius. |
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| 158–159. | trochaic septenarii. |
| 160–162. | iambic octonarii. |
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| 164–176. | iambic octonarii. |
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| 179. | trochaic octonarius. |
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| 181–182. | iambic octonarii. |
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| 216–230. | iambic senarii. |
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| 348–464. | iambic senarii. |

[1] Verses 194–195 are sometimes treated as an iambic octonarius, sometimes as a trochaic octonarius + a trochaic binarius catalectic.

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469–470. trochaic septenarii.
471–478. iambic octonarii.
479–480. trochaic octonarii.
481–482. trochaic septenarii.
483. iambic octonarius.
484. trochaic septenarius.
485. trochaic binarius catal.
486. iambic octonarius.
487–489. trochaic septenarii.
490. iambic senarius.
491. iambic septenarius.
492. iambic octonarius.
493–495. trochaic septenarii.
496. iambic octonarius.
497–501. trochaic septenarii.
502–503. iambic octonarii.
504–566. trochaic septenarii.
567–712. iambic senarii.
713–727. iambic octonarii.
728. trochaic octonarius.
729. trochaic quaternarius catal.
730–731. trochaic octonarii.
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733–734. iambic octonarii.
735–738. trochaic octonarii.
739–741. trochaic septenarii.
742–747. iambic octonarii.
748–794. iambic septenarii.
795–819. iambic octonarii.
820–827. iambic septenarii.
[828. iambic octonarius (?).]
829–840. iambic octonarii.
841–883. trochaic septenarii.
884–1010. iambic senarii.
1011–1055. trochaic septenarii.

# NOTES.

## DIDASCALIA.

THESE short notices, giving information regarding the author of the play, the date of its production, the success attending it, and other details, were known as διδασκαλίαι, *didascaliae*. They were first systematically prepared by Alexandrine scholars, from whose example the Roman grammarians, after the middle of the second century B.C., adopted the custom also for Latin dramas. The most important of these grammarians was M. Terentius Varro (de actis scaenicis lib. III.; see Introd., p. xxvi f.). Their works formed the source of the *didascaliae* for the plays of Terence, though it was probably the grammarians of the Augustan age who first inserted them in the Mss.

**Ludis Romanis**: these games, celebrated in September in honor of Jupiter and lasting, in the time of Terence, about ten days, were established in remote antiquity, doubtless to commemorate some Roman victory — according to Cicero, that over the Latins at Lake Regillus. They were the oldest and most important of all the Roman games. Gladiatorial combats, rope-dancing, and theatrical performances formed the principal features.

**aedilibus curulibus**: the magistrates to whom was intrusted the management of the public games.

**egit**: *brought out.* See Introd., p. xxx.

**L. Ambiuius Turpio**: a popular actor and theatrical manager, who brought out all the plays of Terence. Cicero, de sen. 48, makes Cato refer to him as follows: *Ut Turpione Ambiuio magis delectatur qui in prima cauea spectat, delectatur tamen etiam qui in ultima*, etc. Since Cicero represents this dialogue as having taken place in 150 B.C., it seems probable that he was still active at that date.

**L. Atilius** is known to us only from the *didascaliae* to the plays of Terence. For the spelling *Atilius*, see App.

**modos fecit**, etc.: *music by Flaccus, slave of Claudius*, the genitive depending, as often, upon *seruos* (nom. sing.), understood. See Introd., p. xxxviii.

**tibis inparibus**: *i.e.* of unequal size, one probably for treble, the other for bass. Codex A always has TIBIS instead of TIBIIS.

**tota** means that the music was, *throughout the play*, of the character indicated. Sometimes different kinds of *tibiae* (see Introd., p. xxxviii f.) were used in the same play, to vary the music according to the character of the scene.

**Apollodoru**: archaic form of the genitive; cf. Greek *-ου*. The Hecyra also seems to have been borrowed from him.

**Epidicazomenos**: one who claims a girl in marriage, as being next of kin.

**facta IIII.**: *produced fourth in order*. It was really the fifth; but as the first attempt to bring out the Hecyra proved a failure, that play seems to be here disregarded.

The fragment of *didascalia* found in the Bembinus (A) refers to a reproduction of the play in 141 B.C. See Introd., p. xlix f.

## G. SULPICI APOLLINARIS PERIOCHA.

On the abbreviation *G.* instead of *C.*, see App.

In the second century A.D., there was a great revival of interest in archaic Latin. It was during this period that brief summaries (*περιοχαί*), which in the case of poets are in metrical form, were prefixed to works of the early writers; see Introd., p. xxvii. In these productions, the prosody and the language of the writers in hand were carefully imitated. Such summaries were written by Sulpicius Apollinaris for the different books of Vergil's Aeneid, and for the plays of Terence. Those to the comedies of Plautus belong to the same period.

7. On the scansion of this verse, see App.

8. **amaret**: Sulpicius commonly uses the present in principal clauses, very rarely the perfect; but in subordinate clauses with the subjunctive, as here, he uses only the imperf. (Hec. Per. 6 is corrupt.)

12. **adgnitam**: archaic for *agnitam*, as in And. Per. 11 and Hec. Per. 11. See App.

## DRAMATIS PERSONAE.

No list of *dramatis personae* is found in the Mss. of any play of Terence. In some of the Mss. (CFP), however, there is prefixed to each play a picture of masks representing the characters taking part in that particular play. At the beginning of each scene in the same Mss. are pictures of the actors themselves, as they are supposed to appear at some critical moment in the scene. These pictures must be regarded as representing post-Terentian presentations of the plays, as actors on the Roman stage did not wear masks in the time of Terence.

The names in *fabulae palliatae* are commonly Greek names, with Latin forms, though they are not always the same as those in the Greek original. Such names are usually chosen or invented as will in themselves convey some idea of the characters to whom they severally belong. For instance, in the present play, Davos means one of the Δᾶοι (identified by the ancients with the Daci); Geta, one of the Getae; Phaedria, the jolly, good-natured fellow (cf. φαιδρός); Hegio, the leading lawyer (cf. ἡγέομαι?); Cratinus, the man of power (cf. κράτος); Crito, the judge (cf. κρίνω); Dorio, lover of gifts (δῶρον); Chremes, the man who is always hemming and hawing ([χρέμω], χρέμπτομαι); Sophrona, the discreet woman (σώφρων); Demipho, a representative man (cf. Δημοφῶν); Nausistrata, the woman on the war-path; Antipho, the talker-back, the disrespectful; Phanium, the radiant one (cf. φανός); Pamphila, beloved of all. Phormio seems to be the historical name of a parasite.

## PROLOGUS.

The prologue seems from Heaut. Prol. 1–2 and Hec. Prol. II, 1 to have been usually given to one of the younger actors, who was attired for the occasion in a particular costume. Into his mouth the poet put what he himself wished to say to the audience.

1. **poeta uetus** refers to Luscius Lanuvinus known chiefly from the allusions to him in the prologues of Terence and in the commentary of Donatus. Volcacius Sedigitus (see Introd., p. xxvi) assigns him to the ninth place among the ten noteworthy writers of *palliatae*. *Vetus* commonly refers to what has long existed and still

**exists**; *antiquos*, to what has long since passed away. In 14, Terence calls himself *nouos*. Lanuvinus did all in his power to injure Terence and prevent the successful production of his plays. The decided success of the Eunuchus, which had been brought out shortly before this and to which verses 3 ff. allude, shows how ineffectual these attempts were.

Notice the alliteration in the first verse. Alliteration seems to be much more common in the early period of a literature than during the period of its maturity. It is far more frequent in Plautus than in Terence (though very common in the latter's prologues), and in classical times is comparatively rare. The same is true of Anglo-Saxon, as compared with later English literature.

2. **transdere**: for *tradere*. See App.

4. **antehac**: always dissyllabic in Terence.

5. **oratione**: *portrayal of character*; **scriptura**: *style*. Notice the chiasmus, one of the most common means of producing emphasis in Latin; cf. 13 f., 20, etc.

7. **ceruam fugere**: in the sense of *ceruam fugientem*. The participial construction with verbs of perception is comparatively rare in early Latin. In classical times, such verbs take either (1) the inf. with subject acc., a construction which calls into prominence the performance of the act; or (2) a participle agreeing with an object, in which case special attention is called to the object itself, while engaged in performing the act. With verbs like *uidere* these two constructions express practically the same thing. If one sees that a person is running, he sees the person running, and *vice versa*. With such a verb as *audire*, however, the usage is more strict, since one may hear that a person is singing (*e.g.* in a neighboring town) without actually hearing that person.

These verses refer to something objectionable in the writings of Luscius. Scenes of this sort would be more suitable for tragedy, and are avoided by Terence, of whom Euanthius (4th cent. A.D.), in his preface to the plays, says: (*Terentius*) *temperauit affectum, ne in tragoediam transiliret.*

9. **quom**: always thus spelled till after Plautus and Terence. Cicero probably wrote *cum*, but *quum* did not come into use till several centuries later.

**stetit**: for the long final syllable, see Introd., p. xl. *Quom*,

even in a causal or adversative sense, is regularly in Plautus, and commonly in Terence, construed with the indicative. The subjunctive constructions represent a comparatively late growth, due to the influence of the subjunctive *qui*-clauses, *quom* itself being a relative (from the same root as *qui*) with some form of *tempus* understood as its antecedent. We should here expect the subjunctive of indirect discourse, but the speaker prefers to keep his own point of view in the *quom*-clause. *Stare*, in the sense of *succeed*, as opposed to *cadere* (Hor. Ep. II, 1, 176), *exigi* (Hec. 15), and *loco moueri* (32), was first used of an actor who pleased the audience and so was allowed to remain upon the stage (cf. Hec. 36), then of the poet (Hor. Sat. I, 10, 17), and of the drama itself, as here and And. 27, Hec. 12. Cf. *restituit locum* (32), *restitui in locum* (Hec. 21), and *tutari locum* (Hec. 42).

10. **actoris**: the *dominus gregis*, manager and leading actor of the company. See Introd., p. xxx.

12–21. The whole burden of the prologues of Terence consists of answers to the unkind criticisms he received from his enemies. The prologues of Plautus, on the other hand, show a great variety of subject matter and commonly explain the plot of the play.

13. **lacessisset**: perfects in *-aui*, *-eui*, *-oui*, *-iui*, often drop the *u* before *er*, *ist*, or *iss* of an ending. In such cases, the *e* before *r* (after *a*, *e*, *o*) and the *i* before *st* and *ss* coalesce, except in compounds of *ire*, with the preceding vowel. Except in the case of verbs with monosyllabic stems, Terence probably used the full forms only at the end of a verse.

14. **nouos**: the nom. and acc. sing. of the 2d decl. ended, in the earliest times, in *-os* and *-om*. These endings became *-us* and *-um* about the middle of the third century B.C., except in words in which they were preceded by *u* (either vowel or consonantal). In such words, the old endings *-os* and *-om* remained in common use till after the Augustan period (cf. Quintil. 1, 7, 26). In some cases, when the *-os* or *-om* was preceded by *qu*, these endings were changed to *-us* and *-um*, and the *uu* was avoided by changing *qu* to *c*, *e.g. ecus* occurs for *equos*.

**prŏlogum**: one might expect *prŏ-* to correspond with *πρόλογος*. The long o is probably due to association with the Latin *prō*; cf. *prōpino* (*προπίνω*).

15. **nisi haberet**: a sort of afterthought, added as a second protasis for *posset*, which has already served as the conclusion of *si . . . lacessisset*.

16–17. **in medio . . . palmam esse positam**: *i.e.* that competition for literary fame is open to all.

17. **qui . . . tractant**: for this reading, see App. A relative clause in indirect discourse, unless it depends directly upon another subjunctive, commonly takes in Terence the same mood as in direct discourse; *e.g.*, in the present play, 4 *fecit*, 9 *stetit*, 21 *adlatumst*, 251 *eueniet*, 424 *dico*, 481 *attinet*, Ad. 14, 67 (*bis*), etc. Exceptions are rare, *e.g.* 455 *sit factum*, 876 *egerint*.

**artem musicam**: *dramatic art.* The term *musica* (*μουσική*) is derived from Musa (Μοῦσα), and originally included all that the Muses were supposed to preside over, *i.e.* all literary and artistic pursuits. Our "music" represents a later and highly specialized use of the term.

18. **réicere**: probably to be read with synizesis *reīcere*.

20. **audisset bene**: *i.e.* would have heard himself well spoken of. Cf. *ἀκούειν εὖ*.

21. **sibi ĕsse**: see Introd., p. xl f.

**rellatum**: assimilated from *redl.*, the original prefix being *red* as seen in *red-eo*, *red-do*. Cf. *relliquias* (Verg. Aen. I, 30). See App.

23. **quom**: see note on 9. Cf. Eun. 343, and, for the subj., Ad. 166 f.

24. **animum attendite**: felt as constituting a single verbal conception, and hence taking a direct object, *quid uelim*. Cf. *animum aduertere*, which became *animaduertere*.

25. **Epidicazomenon**: see Introd., p. xlvi.

27. **qui aget**: see Introd., p. xlii.

28. **parasitus** (*παρά* + *σῖτος*): *table companion*, originally in a good sense, but in time it came to mean one who "sponged" his living from others. These parasites were often allowed to pay for their meals by entertaining the company with stories, songs, etc. In some respects they are comparable with Shakespeare's "fools."

31. This and the following verse alludes to the first attempt to produce the Hecyra, on which occasion the troupe (*grex*) was

hissed off from the stage (*motus locost*); while 33–34 alludes to the successful productions of the Heauton timorumenos and the Eunuchus. See Introd., p. xxi.

33. **restituit**: for another reading, see App.

## ACT I, SCENE 1.

Davus is a *πρόσωπον προτατικόν, i.e.* a character used only for the introductory scene of a play. Terence is fond of such characters.

35. **summus**: *most intimate.*

**popularis**: *fellow-countryman.* As Davus and Dacus were loosely used by the ancients as synonymous terms (see note on *dramatis personae*, p. 74), and as the Daci and the Getae were related tribes on the banks of the Danube, Terence regards Davus and Geta as belonging to the same people. Perhaps, however, *popularis* should be taken in the more general sense of *associate, fellow slave.* Cf. Sall. Cat. 24, 1; 52, 14; 22, 1.

36–37. **ratiuncula, relicuom pauxillulum**: notice the tone of the diminutives, *a little account, a trifling balance.*

**relicuom**: always tetrasyllabic in the older writers, and probably until the Silver Age.

38. **ut conficerem**: *sc. orauit.*

39. **eius** modifies the substantive implied in *erilem.*

43. **quod ille tinciatim**: see Introd., p. xl f.

**demensum**: the allowance which, according to Plaut. Stich. 60, was dealt out to the slaves on the calends of each month. Donatus on this passage says a slave received four *modii* (about a bushel) of corn each month; Seneca, Ep. 80, § 7, speaks of five *modii* and five *denarii*, in a similar connection.

44. **genium**: *his very self.* By *genius* is meant a sort of guardian spirit that was supposed to be one's constant companion from the cradle to the grave, representing in fact his very existence and watching over his welfare. Cf. Plaut. Aul. 724 f. *Egomet me defraudaui animumque meum geniumque meum;* also Truc. 184; Lucil. 26, 75 f.; Sen. Ep. 80, § 5. See App.

**defrudare**: in Ter. Ad. 246, *defraudat* has the better authority.

**suom**: see note on 14.

46. The omission of *sit* seems less strange on account of the

**half-exclamatory character** of *quanto labore partum*. The copula is very rarely omitted except when it would be in the indicative mood; and in Plautus its omission is rare under any circumstances.

**autem** commonly denotes opposition, but occasionally weakens into a particle denoting merely change or transition of any sort.

47. **ferietur alio munere**: translate by the corresponding English colloquialism.

48. **natalis dies**: the extravagance of birthday festivities among both Greeks and Romans became proverbial. Observe the proceleusmatic. See Introd., p. xxxiv.

49. **initiabunt**: perhaps an allusion to the ceremony accompanying a child's admission to the family *sacra*. These *sacra* consisted of invocations, libations, and sacrifices to the family gods, the *pater familias* acting as priest on such occasions. The allusion may be, however, to initiation into the Eleusinian or other mysteries. See App.

50. **causa**: *pretext*.

## ACT I, SCENE 2.

50. **uideon**: in cases like this, editors too commonly say that *n(e)* = *nonne*. *Ne* is non-committal. The answer *yes* is sometimes expected, but it is not suggested by the form of the question. In such cases, the use of *-ne* produces a certain rhetorical effect, the implication being that the answer may safely be left to be inferred. Cf. "Do I, or do I not, look like an honest man?"

51. **rufus**: *red-headed*. Davus wore a red wig, red being the conventional color for slaves.

52. **ego**: contrasted with *tibi*, and heightening the strangeness of the coincidence; *I was trying to find* YOU, *but* YOU *have come to* ME, *instead*. For the places of emphasis in a Latin sentence, see note on 200.

**obuiam conabar**: we may either understand *ire*, *fieri*, *esse*, or the like (cf. 196, 617, etc.), or else regard *conari* as used absolutely, embodying within itself a certain idea of motion. Cf. Heaut. 240, *dum moliuntur*, *dum conantur*, *annus est*.

**em** (ἦν): *look! here!* etc., while *hem* is an expression of surprise, joy, grief, etc., *well! what!*

53. **lectumst**: *it's good money*, lit. *picked out, choice*, probably

with reference to the danger of getting counterfeit coins. However, as the standard weight of coins varied at different times, and as there would naturally be more or less prejudice against the lighter coins, *lectum* may here refer to weight. Cf. Pseud. 1149 (1132) *argenti lectae minae;* Bacch. 882 *nummos probos;* Pers. 437 f., 526.

**numerus**: sc. *nummum* (*nummorum*).

54. **amo te** and the fuller form, *merito te amo*, are common formulae for expressing thanks in colloquial Latin. Cf. *amabo* and *si me amas*, corresponding to our *if you please*. Sheridan uses the idiom in his Rivals: "Let me bring him down at a long shot, a long shot, Sir Lucius, *if you love me*." So Shakes. King Lear, Act 4, Sc. 5: "*I'll love thee much*, let me unseal the letter."

**neclexisse**: when the subject of an infinitive can be easily supplied from the context, as here, it is frequently omitted in colloquial Latin, even when it does not refer to the subject of the principal verb; cf. 206, 315, 460, 610, 627, 681, 796, 801, 1014, 1022, 1025.

55. The "corruption of the times" has been a common subject of complaint in all ages. The "good old times" are ever praised at the expense of the degenerate present.

**adeo** refers to what follows; cf. 153.

59. **modo ut** (here approaching *dummodo* in meaning) commonly expresses a wished-for result; cf. 773; And. 409.

**sis** = *si uis* (pl. *sultis* = *si uoltis*), a colloquial expression, commonly used to soften the tone of an imperative. Cf. *sodes*, 103.

60. **quoius . . . perspexeris**: an adversative clause in indirect discourse, which at the same time characterizes its antecedent. A. & G. 320, e; B. 283, 3; G. 634; H. 515, III. *Quoius* became *cuius* about the beginning of the Ciceronian period. *Quoi* seems to have been retained till much later, to avoid confusion between *cui* and *qui* (Quintil. 1, 7, 27).

61. **uerere**: for *uereris*, as always in Terence; see Introd., p. xlv, 4.

**ubi**: relative, *in which matter; quid*, interrogative.

62. **dico**: not to be confused in meaning with *dīco*. The last foot of an iambic *senarius* is always pure.

63. **Chremem** (corresponding to Χρέμην): more common than *Chremetem* in Terence. Cf. the genitive *Chremi* (corresponding

to Χρέμον, and preserved by ancient grammarians as a reading in And. 368) side by side with *Chremetis*, and the vocative *Chreme* (corresponding to Χρέμη), side by side with *Chremes*.

64. **quid ni**: a reminiscence of the time when *nī* (*nĭ-*) and *nē* (*nĕ-*) were used in the sense of *non*. Cf. *nī-mirum*, *nĭ-si* = *si ni*; and for *ne*, *nē* . . . *quidem*, *nĕ-scio* (*ē* according to some authorities), *nĕ-queo*, etc.

**gnatus**: the substantive is thus written in Plautus and Terence, while *natus* is the form of the participle.

66. **in Lemnum**: Terence elsewhere uses the acc. of the town or island to which, without the preposition (cf. 567, 837, 907). The preposition is here used on account of the following *in Ciliciam* for the sake of symmetry, as Terence never omits the preposition with names of countries.

Place in which, in the case of islands (regardless of their size), is sometimes expressed by the loc. (*e.g.* 680, 942, 1013), sometimes by the abl. with *in* (*e.g.* 873, 1004).

Place from which, in similar cases, is expressed in Terence by *ex* (*e*) with the ablative (three times).

67. **hospitem antiquom**: before there were any inns or hotels for the entertainment of travelers, it was customary for people of different localities to form agreements to entertain each other whenever occasion might arise. This relation between the two parties was called *hospitium*, and was often handed down to the descendants of the original parties to the compact. The relation did not necessarily involve personal friendship.

For the spelling of *antiquom*, see note on 14.

68. Donatus says this verse refers to the presents which *hospites* were wont to give their guests. It is perhaps better to make it refer to opportunities for acquiring a fortune.

69. **quoi**: relative (*what! to one*), *who had so much*, etc. Demipho is here represented as avaricious, in order, later on (120 f.), to heighten the effect of his son's daring.

70. **O, regem me, etc.**: *i.e.* he would have made a very different use of wealth. *Rex* frequently means *rich man*, *patron*, cf. 338. Davus may mean, however, that if he were only *ruler*, he would put a stop to such amassing of wealth. The position of *regem* seems to favor this interpretation; see note on 200.

**oportuit**: the statement of a propriety that actually existed in the past.

71. **hic**: see App.

72. **provinciam** = *officium*.

73. **usus uenit**: a common formula; cf. Heaut. 553; 556; 557.

74. **memini**: when used of personal experience, commonly takes the present infinitive instead of the perfect. A. & G. 336 A, note 1; G. 281, 2, N.; H. 537, 1.

**deo**: identical with the *genius*. See note on 44.

76. **scapulas perdidi**: cf. Plaut. Epid. 91, *corium perdidi*. The *scapulae* are frequently referred to in comedy as the part of a slave that suffered; cf. Plaut. Asin. 315; 547; Cas. 956 (G. & S.), etc.

77. **istaec**: either fem. plur. (*scapulae*), or neut. plur. For this form of the fem., cf. And. 656, *haec nuptiae* (according to Donatus) and Plaut. Men. 520, *istaec contumeliae;* 766; Pers. 498, etc.

**namque**, etc.: see App.

78. **aduorsum stimulum calces**: sc. *iactare*, or some similar word. Cf. the Greek proverb, *πρὸς τὰ κέντρα μὴ λακτιζέτω*. Cf. Plaut. Truc. 768, *si stimulos pugnis caedis, manibus plus dolet.*

79. **obsequi quae uellent**: a clause dependent upon an inf. sometimes takes the subj. where the sense seems to call for the ind. This is probably to be accounted for by the fact that the inf. is especially frequent in indirect discourse, representing the principal verb of the direct form. Since, in indirect discourse, subordinate clauses depending upon these infinitives take the subj. (see, however, note on 17), a feeling might easily arise that when any subordinate clause depended upon an inf., the subj. was admissible.

**uti foro**: *i.e.* manage things in such a way as best to serve your own interests.

80. **noster**: this pronoun is freely used to designate different members of the household, *e.g.* the master (cf. 110, 117), the mistress (Hec. 188), her daughter (Heaut. 660), a slave (Eun. 678).

*Nihil* and *nemo* are frequently strengthened in colloquial speech by *quicquam* and *quisquam;* cf. 250.

The verb (here *fecit*) is often omitted in hurried narration; cf. 100, 101, 102, 104, 106 f., 113, 133, 142, 144, 440, 482, etc.

**hic**: with a gesture toward the house of Chremes.

86. **ludum**: *school, i.e.* for music and dancing (see 109, 144); cf. Plaut. Rud. 43, *eam uidit ire e ludo fidicino domum.*

**reducere**: for the orthography, see App.

87. See App.

88. **exaduorsum ilico**: *exactly opposite;* cf. Plaut. Most. 1064, *ilico intra limen isti astate;* Merc. 910, *istic . . . ilico;* Rud. 328, *ilico hic;* 836; 878; Ter. Ad. 156.

**ilico**: probably from *in* and *loco*, though the *i* is supposed by some to be the locative of *is*.

89. **tonstrina**: barber-shops were favorite lounging-places in Athens; cf. Plaut. Amph. 1011 ff.; Asin. 343 ff.; 408 ff.

90. **dum . . . iret**: A. & G. 328; B. 293, III, 2; G. 572.

91. **illi**: the locative of *ille*, = *illic;* cf. 572, 772. See App.

92. **mirarier**: the inf. of a verb presents the idea in its most indefinite form, and leaves the hearer, or reader, to apply it in his own way to suit the occasion. Here the context shows that the speaker is narrating, and the idea of the verb will be understood accordingly as introducing a new point in the narrative. This "historical inf." is very common in Latin comedy. For other applications of the general idea introduced by the inf., see note on 153. For the Terentian use of the inf. in *-ier*, see Introd., p. xlv, 5.

95. **uiciniae**: locative, in apposition with *hic;* cf. Plaut. Bacch. 205 and Mil. 273, *hic proxumae uiciniae;* Ter. And. 70, *huc uiciniam.* It might, however, be taken as partitive genitive; cf. Heaut. 110, *istuc aetatis;* Plaut. Capt. 382, *adhuc locorum.*

97. It was customary among both Greeks and Romans to lay out the body of the dead opposite the entrance to the house, with the feet turned toward the outer door. The body would thus be visible from without.

98. **extra**: *except.* This use belongs to colloquial Latin; cf. Plaut. Amph. 833, *extra unum te;* Ennius 46 (Ribbeck, Frag. Trag.) *extra me;* and the English expressions "outside of," "aside from."

101. **commorat**: see note on 13 for this contracted form.

**ibi**: this use of *ibi*, introducing another step in the narrative often in the combination *ibi tum*), belongs to colloquial Latin.

102. **eamus uisere**: the infinitive is used in Terence to express purpose after *dare, ire, introire, mittere*, but not after *uenire*.

103. **sodes**: *if you please*, contracted from *si audes, audere* being connected with *avidus* and originally meaning *desire, be eager for*, etc. The transition from this idea to that of daring may be easily traced.

104. Notice the change of tense; cf. 135 f., 943.

**quo magis diceres**, etc. (*as a circumstance*) *on account of which one might say so with all the more reason* (*might be mentioned the fact that*) *there was no*, etc.

**diceres**: a potential subj. from a past point of view.

107. **uis**: *the very essence.*

**boni**: *excellence* as regards personal appearance, *i.e. beauty.*

108. **inesset extinguerent**: the whole scene is so vividly before him that Geta uses a tense strictly appropriate only for present time.

**forma**: *figure;* **formam**: *beauty;* cf. 138.

109. **Ille**: see Introd. p. xl.

111. **scin**: *i.e. scisne.* Cf. *uiden* (for *uidesne*).

**quam** and *tam* are often used with verbs in early Latin to denote degree; cf. 65.

113. **ut sibi eius faciat copiam**: *that she allow him to meet her.*

**ĕius**: for the *ēius* of later times. It is often monosyllabic in Terence, as 185 (?), 483; Eun. 131.

**enim**: not *for*, but *indeed.* This use, common in Plautus and Terence, is occasionally found even in Cicero and Caesar and is preserved in the familiar *enimuero.*

**se negat**: *says she won't.*

114. **ait** and *ais*, regularly dissyllabic in comedy; *ain*, on the contrary, is always monosyllabic.

**ciuem Atticam**: the honor of female citizens, both by law and custom, was surrounded with the greatest sanctity.

115. **uxorem uelit**: the object (here *eam*) is frequently omitted where it may be easily supplied. Cf. 136, 296, 320, 662, 727, 830, 975, etc.

117. **quid ageret**: an indirect deliberative question.

**nescire**: see note on 92.

120. The interrogative particle is frequently omitted in colloquial Latin.

120–121. **ille . . . illi**: notice the strongly contrasted positions, HE *give* HIM, etc. See note on 200.

122. **quid fiat**: an indirect quotation of the preceding *quid fit*, just as, in answer to the question *What did the man do?* one might reply *What did he do?* (with rising inflection). There is no ellipsis of *Do you ask?* in such cases in English, as is shown by the fact that our question is *What did he do?* instead of *What he did?* So here no definite ellipsis of *rogasne* was felt, but *quid fiat?* is merely the echo of the preceding *quid fit?* the change of mood showing that the question is a quotation. Cf. 419, 685, 988, 1001, and note on *nossem*, 382. Sometimes, however, the original mood is retained unchanged; *e.g.* 389, 999.

123. **qui**: see note on 130.

**perduint**: the archaic optatives *duint* and *perduint* are found in Terence only at the end of an iambic verse, or half-verse.

125 f. A law of Solon required that, in case a person died without male issue, leaving only a daughter, her nearest male relative should, except in certain cases, marry her or else provide a dowry. Demipho, in 410, shows that he prefers for Antipho the latter alternative. For the position of the relative clause, cf. 27, 60 f., 131 f., 153 f., etc.

127. **scribam dicam** = *γράψω δίκην*. *Dica* (*δίκη*) is found in Plautus and Terence only in the nom. and acc. sing. and acc. plural, and always in its Latinized form. Cf. 329, 439; Plaut. Aul. 759; Poen. 800; also Cic. in Ver. Act II, Lib. II, § 37. For the acc. plural, see 668.

128. **adsimulabo**: *simulo* would be the regular prose word in this sense.

129. **qui fuerit pater**: the later distinction between *quis* and *qui* does not seem to have been observed in early Latin; cf. 354. Even in classical times it was sometimes disregarded.

130. **qui**: a form (especially common in early Latin) of the abl. or loc., used of any gender or number. It may be used

(1) for the usual ablative *quo* or *qua*.

(2) as an interrogative adverb, as here, *how? why?* Cf. 330, 381, 396, 398, 799, 855, 915.

(3) as an indefinite particle, *somehow*. Cf. Ad. 810.

(4) to introduce a curse, as in 123.

With this last-mentioned use, cf. *ut (utinam)* which, from an adverb of manner, came to introduce a wish.

131. **quod**: *so far as*, lit. *to what extent*. On the punctuation of this verse, see App.

133. **quid mea**: sc. *refert*, or *interest*. A. & G. 222, a; B. 211, 1, a; G. 381; H. 408.

135. **uentumst**: cf. 129.

**uincimur**: cf. this present between two perfects with the perfect *uēnimus* between two presents in 103.

137. **quid te futurumst**: *te* is a colloquial use of the abl. of means, found with *esse, fieri*, and *facere*. A. & G. 244, d; B. 218, 6; G. 401 N. 1; H. 415, III, n. 1.

138. Notice the alliteration and the play upon words. Cf. 108.

140. **adeam . . . oret**: these subjunctives seem best explained by supposing Geta to be quoting the fancied command of some adviser: *I am to go to an advocate, I suppose, who is to plead for me as follows.*

**ad precatorem**: cf. Heaut. 976, 1002; Plaut. Asin. 415; Pseud. 606.

141. **nunc**, *i.e. just this once.*

**amitte**: here, as often in Plautus and Terence in its original etymological meaning. Cf. 175, 414.

143. **uel occidito**: *you may kill him, even;* lit. *even kill him.* Notice how easily an expression of command passes into one of mere permission. The reverse process is seen in our use of *may* in commands, *e.g. you may quit my presence instantly.*

144. **paedagogus**: in humorous allusion to Phaedria's behavior —he goes about with his love, as if he were her *paedagogus*. Cf. 86.

146. Hiatus is here excused by the change of persons. See Introd., p. xliii.

148. **quoad expectatis**: lit. *up to what time are you expecting?* an expression framed with reference to the time when the expectation will be realized, though our idiom requires *quoad* to be translated by *when*. Cf. 462, *quoad se recipiat;* 524, *dies, ad quam dares.*

**non certum scio**: *I have no certain knowledge, certum* modifying the substantive idea involved in *scio;* cf. Eun. 111, 921.

When *scire* already has an object in the accusative, *certo* is used instead of *certum*. Cf. And. 929; Hec. 324.

150. **portitores**: *custom-house officers*, who collected the harbor dues. See Plaut. Asin. 159; Trin. 1106. Even the letters brought by an incoming ship passed through their hands, and they had the right to open those which, for any reason, they thought suspicious. Cf. Plaut. Trin. 793 ff. *Iam si opsignatas non feret, dici hoc potest, Apud portitores eas resignatas sibi Inspectasque esse* (see Brix[8] on this passage); cf. Trin. 810.

151. **num quid aliud me uis?** *Can I be of further service?* a common formula of leave-taking, often found without the *me*, or the *uis*. Cf. Eun. 191, 363, etc. The use of two accusatives with *uelle* is after the analogy of verbs of asking and teaching; cf. note on 947.

**ut bene sit tibi** (sc. *uolo*, from the *uis*): a polite negative answer to the preceding question.

**Dorcio**: Geta's wife.

## ACT II, SCENE 1 [I, 3].

152. **heus**: *hello there!* Like *οὗτος*.

**hoc**: sometimes used for *huc*.

**Dorcium**: female names derived from Greek diminutives often have neuter forms, as in the original. Cf. *Phanium*, *Glycerium*, etc.

153. **adeon rem redisse**, etc.: for the real force of the inf., see note on *mirarier*, 92. Here the context and the occasion show that the idea is one against which the speaker protests, and the inf. is accordingly felt as exclamatory. This *-n* (= *-ne*) is commonly explained as throwing the exclamation into an interrogative form, *the idea of things' having come to such a pass — can it be?* but Warren (Am. Journ. Phil. Vol. II., p. 75) thinks that it is an asseverative particle meaning *indeed*. B. 334; G. 454, N. 2.

154. **ut**: repeated from preceding line. This repetition occurs chiefly when the verb of the clause is at a considerable distance from the introductory word; cf. And. 830.

**aduenti**: substantives of the 4th decl. have for the most part in Terence their gen. in *-i*. The only other form of the gen. which

Terence uses for such words is that in *-uis, e.g.* Heaut. 287, ***anuis*** (for *anus*).

**in mentem ueniat**: *there comes into my mind a thought*, is equivalent to *meminerim, I call to mind, am mindful of*, and takes the genitive for the same reason. Cf. Plaut. Rud. 685.

155. **quod ni**: *quod* is of doubtful origin, but it seems to mean *with reference to all of which.* Cf. *quod si, but if, and if.*

156. **quid istuc est**: see App.

157. **quod**: see note on 155.

158. **quod** has for its antecedent the pronoun implied in the adverb *eo.*

159. **non potitus essem**: conclusion of a condition the protasis of which would be *if he had not done so.*

**fuisset mi aegre**: *it would have been hard for me.*

**aliquod** and *quod* (for *aliquot* and *quot*) are the best attested forms for Terence. The oldest and best Ms. invariably has this spelling. Not till imperial times did the forms *aliquot* and *quot* come into constant use.

160. **audio**: a common expression for indicating that the hearer is becoming impatient.

161. **dum expecto**: Antipho continues without heeding the interruption.

**consuetudinem**: originally, *a being accustomed, familiarity*, then, as here, a person with whom one is familiar. Cf. the English word *love*, which, though originally an abstract noun, has come to designate also the person loved.

162. **dolet**: impersonal as in Eun. 430; Ad. 272; Plaut. Men. 439.

**quĭă sŭperest**: one of the few examples where a pyrrhic word (˘ ˘), followed by two short syllables, has the ictus on the *ultima.*

164. **tua quidem**: *quidem* frequently emphasizes the preceding word. *Quidem hercle certo* is a common formula in the *sermo uolgaris* for strengthening an assertion. Cf. And. 347; Plaut. Men. 314. Sometimes the order of words is reversed, *e.g.* 523, *certe hercle tibi quidem. Certo* seems always to follow *hercle*, while *certe* always precedes. Cf. 523; Plaut. Men. 313; Stich. 480. Notice also *pol certo* in Plaut. Mil. 353; Cas. 1, 55, but *certe edepol* in Plaut. Amph. 271, 441; Aul. 215; Pseud. 511; Merc. 444.

165. **ita me di bene ament** (often without *bene*): *so help me God!* the *ita* being exactly like this English "so," and not correlative with the following *ut*. Cf. 883, *bene, ita me di ament, factum;* 954, *monstri, ita me di ament, simile.* The *ut*-clause here depends upon *depecisci*, and *morte* (166) should be taken as abl. of price, *bargain, at the price of my death, for the privilege of enjoying*, etc.

166. **iam**: *on the spot.* See note on 219.

168. **quod**: explicative, *the fact that.*

**liberalem**: this word designates the qualities of a typical *liber*, *i.e.* culture, generosity, kindliness, etc. Cf. 623.

169. **palam**: notice the emphatic position. See note on 200.

170. **ni . . . desit**: the present subjunctive is often used in the early writers where the English would use a contrary-to-fact construction. It was probably felt, however, rather as a "less vivid future" (or "ideal") condition than as the exact equivalent of the imperfect.

**istaec**: *iste* with *-ce* is declined like *hic*, except that the neut. sing., nom. and acc., is *istuc*. See App.

171. **quo**: the *cum* before *eo* is still ringing in the ears, and answers for *quo* as well as for *eo;* cf. 476, *in hac re ut aliis;* and for Greek parallels, see Krüger, Gr. Spr. § 51, 11, A. 1. Where the verb of the dependent clause is not the same as that of the principal clause, the preposition is repeated, *e.g.* Eun. 119.

172. **plerique omnes**: this expression, like our *most all* for *almost all*, belongs to the *sermo uolgaris*. There seems to be no authority for Reisig's supposition that there is an ellipsis of *uel* before *omnes*.

**nostri nosmet**: when there are two or more oblique cases of personal pronouns in a clause, the acc. commonly precedes the others. But exceptions to the rule are not uncommon. — The sentiment here reminds one of Hor. Sat. 1, 1, *Qui fit, Maecenas, ut nemo, quam sibi sortem seu ratio dederit, seu fors obiecerit, illa contentus uiuat.*

173. **uidere**: Plautus and Terence regularly have *-re* in 2d pers. sing. pass., instead of *-ris*. If the pres. indic. be excepted, the same may be said of Cicero and Vergil; see note on 61.

174. **de integro**: Phaedria was still free to do as he pleased about pressing his suit.

175 f. **retinere an amorem amittere**: see App.

**amittere**: see note on 141.

177. **uideon**: see note on 50.

178. **ipsus**: often in early Latin for *ipse*.

## ACT II, SCENE 2 [I, 4].

179. **nullus es**: a colloquial use of *nullus: you are a goner!* Cf. 942; Ad. 599.

**iam**: *without delay*. See note on 219.

**celere**: for *celeriter*, though Donatus, Charisius, and Priscian take it adjectively. Cf. Plaut. Curc. 283, *Ita nunc subito propere et celere obiectumst mihi negotium.*

179. **Geta**: the quantity of the final *a* is frequently doubtful. Cf. Phaedria, 830, etc. The *a* of the nom. sing. of the 1st decl. was originally long, and reminiscences of this original length seem to be found in Plautus and early inscriptions. Certain examples, however, are very rare. Cf. Heaut. 406, *Cliniā*.

180. **inpendent** occasionally governs the acc., though it commonly takes the dat., or *in* with the acc. For the acc. alone, see Lucil. 36 (Baehrens): *quae res me inpendet;* and for similar instances of the acc. after verbs that are commonly intransitive, cf. Plaut. Mil. 1047, *me occusant;* Trin. 60, *me obrepseris;* also 974; Men. 476, *scortum accubui;* Cas. II, 4, 29, *eum incumbam*, etc.; Lucr. I, 326, *inpendere*, etc.

181. **inde**: a change to the demonstrative idea, where the clause has begun with a relative, is common.

182. Either *dĭŭtius*, or *dĭūtius* (synizesis). After 182 (or 181), the Mss. have a repetition of And. 208.

185. **quod** refers in a general way to Antipho's marriage, which had been the prominent thought of 182 and 184. — On *ĕius*, see note on 113. But the verse might be read as an iambic *octonarius* which would give *eius* its usual quantity.

186. **laterem lauem**: cf. the proverb, *πλίνθον πλύνεις*, which may have stood in Terence's Greek original. Cf. Aristoph. Vesp. 280, *λίθον ἔψεις*.

187. **animi**: locative like *humi*, *domi*, etc. Cf. Eun. 274, *falsus animi;* Hec. 121, *animi incertus;* Ad. 610; *discrucior animi;*

Plaut. Mil. 1068, *quid illam miseram animi?* Verg. G. 4, 491, *uictus animi*, etc.

188. **absque**: used in Plautus and Terence only before a personal or a demonstrative pronoun, with the imperf. subj., to form the protasis of a conditional sentence; *absque eo* is similar to the English expression 'but for him' (= 'if it were not for him'), except that the Latin uses a verb with the prepositional phrase, while the English does not. After Terence, there is no certain instance of the use of *absque* before Quintilian (7, 2, 44) and then not again till Gellius. See App.

189. **uidissem** = *prouidissem, should have looked out for.*

190. **conuasassem**: a word defined by Nonius as meaning *furto omnia colligere.* It seems to be an ἅπαξ εἰρημένον, the later instances of it being traceable to this passage.

**protinam**: an early Latin equivalent for *protinus.*

**nam** was introduced into the text by Bentley, on the ground that the rhythm of the preceding verse always flows on, without break, into the *clausula.*

193. **nescio quod**: these two words came to be felt merely as forming an indefinite pronoun. All consciousness of *nescio* as a verb seems to have been lost; even in Ciceronian Latin, the expression is followed by the indic., rather than by the subj. of indirect question. In this use, the *o* of *nescio* is short; as an independent word, *nescio* forms a cretic (*nēscĭō*), though exceptions to this rule may be found. Cf. Ad. 79. See App.

194. **sanun**: *i.e. sanusne.* See on 111.

195. **hem**: see on 52.

196. **quem uolui obuiam**: see on 52.

197. **cedo**: an imperative form, *out with it;* plural *cette* (from *cedite*).

198. **intellexti**: see Introd., p. xlv.

199. See App.

200. **nam**, as here used, must be carefully distinguished from *nam* meaning *for.* It is used to emphasize a question, and denotes emotion of some sort in the questioner; *nam quod* = *quod nam, what in the world?*

**miser**: brought into prominence by its position, *wretch that I am!* Generally speaking, the most emphatic points in a Latin

sentence or verse are the beginning (except for the subject, when this does not precede an introductory particle) and the end (except for the verb). Emphatic ideas tend to find utterance first, but special effects are often produced by throwing an emphatic word or phrase to the end, for the mind to dwell upon. In general, it may be said that an unusual arrangement of words (*e.g.* reversed order, wide separation of words belonging together, juxtaposition of those contrasted, etc.) attracts special attention to such as are out of their normal position, and thus makes them emphatic. A shifting of words in the middle of a sentence is less noticeable, and so produces less emphasis. Freedom of position is limited, for purposes of emphasis, only by the necessity of avoiding obscurity, or an overburdening of the mind. For the normal order of words in a Latin sentence, see A. & G. 343; B. 348–350; G. 674; H. 560 f.

201 f. An apostrophe to his bride, Phanium. Cf. Heaut. 398; Hec. 134; 325 f.; 504; Ad. 713.

**abs te** seems, in the later years of Cicero, to have been supplanted by *a te*. See note on 378.

204. **apud me**: *at home*, as regards his mental condition; *in possession of my senses*. Colloquial.

**nunc quom maxume**: *now especially*, practically equivalent to *nunc quam maxime*. Cf. Ad. 518; And. 823. The full form of this expression would be *opus est nunc ut* (*apud te*) *sis ut quom maxime* (*apud te es*). Cf. Cic. ad Quint. 2, 6, 6.

206. **commeruisse culpam**: see note on 54. *Commerere* is used only in a bad, *promerere* only in a good, sense, while *merere* is used in both senses. Cf. Donatus on Ad. 201.

**inmutarier**: middle voice.

208. **quom possum**: see note on 9.

**nihil**: *nonsense*.

**ilicet** (= *ire licet*. Cf. *scilicet, uidelicet*, = *scire licet, uidere licet*) was a word used in dismissing any gathering. Translate: *let's go*.

210. **uoltum contemplamini**: masks were not worn by Roman actors till after the time of Terence; see Introd., p. xxxi. Such expressions as this, however, are found even in Greek comedy, though the Greek actors did wear masks.

**em**: see on 52.

212. **uerbo**: dat., not abl.

**pari**: the only instance in Terence of the dat. of a neuter adj. used substantively. The preceding *uerbo* and the tendency to alliteration facilitate such a use here. The substantive use of adjectives is rare in Terence, and does not occur at all in the nom. neut. It is chiefly found in those expressing abstract conceptions (in which case even the gen. is found, *e.g.* 637), and in neuters used to denote locative relations (*e.g. in proxumo*).

**scio**: Donatus rightly observes: *apparet hoc uerbum eo uultu dici, ut manifestum sit absenti animo esse eum, qui loquitur.* See App.

215. **sed hic quis**: see App.

217. **mane, inquam**: in effect, *quid agis? quo abis?* had been equivalent to *mane*; hence *inquam*. Cf. Ad. 780 f.: Sy. *Quid agis? quo abis?* De. *Mitte me.* Sy. *Noli, inquam.*

219. **iam**: the idea of *already* applied to the near future, *i.e. directly, soon.*

**fefellerit**: the present tense might seem more natural, as in Heaut. 668: *nisi fallit, haud multum aberit;* but the conception is rather, *if I shall not prove to have been wrong.*

223. **quin impera**: *quin* (*qui* + *ne*, *why not? ne* having at one time been used in the sense of *non*) seems to have been used first with the indic., *e.g. quin facis? why don't you do?* But such questions, when impatiently asked, are often felt as equivalent to commands. In this way *quin* came to be associated with the idea of commanding, and its use with the imperative arose.

225. **defendendam**: here in its original sense of *warding off* (*de, away from*; *fendo, strike*). In this sense, it is construed with the acc. of the thing warded off and the dat., or *ab* with the abl., of the person. But if one wards off something from a person, he defends the person; and from this feeling arose the use of the acc. of the person defended.

226. **iustam . . . optumam**: indirect discourse after the idea of speaking involved in *oratio.*

**uincibilem**: here used in an active sense = *quae facile uincat* (Donatus). For this active use of adjectives in *-bilis*, cf. 961, *placabilius;* Heaut. 205, *tolerabilis.* Side by side with these occur

similarly formed adjectives in a passive sense: 239, ***incredibile***; 690, *utibile;* And. 625, *credibile* and *memorabile* (all in the neuter). In Augustan Latin such adjectives are nearly always passive, but occasionally active as in Verg. G. 1, 93, *boreae penetrabile frigus;* Hor. Od. 1, 3, 22, *dissociabilis;* etc.

227. **nunc ipsast opus — ea aut**, etc.: *there is need of the self-same now — of that, or some better*, etc. *Ipsa ea* are ordinarily taken together as meaning *that same*, but Rein has shown that *ipse* in Terence is placed after other pronouns in such combinations. He accordingly writes *ea nunc ipsast opus*, but the interpretation suggested above avoids all difficulty.

230. Do not miss the effect produced by the military terms. *Succenturiati dicuntur, qui explendae centuriae gratia subiciunt se ad supplementum ordinum* (Donatus). For other military terms, cf. 285, 320, 346–7.

**age**: a sign of assent, *drive on, go ahead*, then (as here), *all right.*

## ACT II, SCENE 3 [II, 1].

231. For the force of the position of words, see note on 200.

232. **imperium**: the Roman father had absolute authority over all members of his family.

233. **reuereri**: see note on 153, and cf. 339 f.

234. **uix tandem**: *my turn at last!* Geta had expected that Demipho would vent his anger upon him first, as the one chiefly responsible for Antipho's wrong-doing. For *uix tandem*, in this sense, see And. 470, *uix tandem sensi stolidus.*

238. **illud durum**: *that's a hard one.*

**expediam**: *clear it up* (lit. *disentangle*), *durum* though it be.

239 f. Demipho's anger seems to be giving way to other emotions. Phaedria and Geta accordingly take heart.

241. **quam ob rem**: he draws a general lesson from his present experience. He had waited till misfortune was upon him, and then found it had deprived him of his power to plan.

243. **peregre** may be used in answer to questions (1) whence (as here), (2) where, (3) whither. For this use, *from abroad*, see Plaut. Stich. 585; Truc. 1, 2, 26. Cf. *intus exire*, Plaut. Mil. 1169, 1197, and elsewhere. See App.

245. See App.

246. **deputare**: the idea of *oportet* (242) seems to be still sufficiently prominent to govern the infinitive. For the sentiment, cf. Hor. Od. 1, 9, 14.

**eueniat**: for the subj., see notes on 17 and 79.

247. **ante eo**: the indicative in apparent indirect questions is common in early Latin (see note on 358), but here *incredibile quantum* is probably felt merely as an adverbial expression meaning *wonderfully*. For a similar use of *nescio quod* (*quis*, etc.) with the indic., see note on 193.

248. **meditata**: deponent verbs, especially their perf. participles often have a passive signification. This is most common in colloquial language. Cf. Eun. 383 f., *quae nos nostramque adulescentiam habent despicatam.*

**redierit**: the tense is chosen with reference, not to the time of *meditata sunt*, but to the future idea implied in the *incommoda* that *will come*, if, etc.

249. **in pistrino**: a kind of work that was especially dreaded by the slaves.

255. **saluom uenire**: *saluom uenisse gaudeo* was a common form of greeting to one returning from a journey; cf. Heaut. 407; Hec. 353; cf. also Eun. 976; Phorm. 286. Instead of *gaudeo*, Phorm. 610 has *uolup est.* For the omission of the subject of the inf., see note on 54. Demipho does not allow Phaedria to finish his greeting.

**credo**: impatiently and with a touch of irony, *I suppose so! I dare say!*

**hoc**: this pronoun always refers to something near, either in thought, or in actual location; here it refers to the question just asked, which is still uppermost in the speaker's mind.

256. **hic**: *i.e. in town.*

**ex sententia**: *to your liking.*

257. **quid istuc est**: see App. on 156.

258. **bonas . . . nuptias**: notice the force of the position of words: *a fine marriage is this, that you have got up*, etc. See note on 200.

259. **id suscenses**: see end of note on 263.

260. **ipsum** commonly denotes contrast, or opposition of some

sort; here = *him, himself*, as contrasted with you, his advocate. The use of *ipsum*, instead of *eum*, or *illum*, conveys a complaint that Antipho appeared only by proxy.

261. **nunc sua culpa ut**: *that he may know it is entirely his own fault that*, etc. For the position of *nunc sua culpa*, see note on 200.

262. **lenem . . . acerrumum**: the contrast is heightened by the position of these words. See note on 200.

263. **quod**: the ablative originally ended in *d*. *Quod*, in cases like this, may be a reminiscence of this early form, though it is sometimes explained as an acc. The antecedent of *quod* is surely felt as the cause of the anger. Cf. 361. If *quod* is an abl., cases like *id* (259) will have to be explained as due to analogy.

265. **noris**: in both cases fut. perf. ind., equivalent to fut. If the first *noris* were the perf. subj. of an indefinite 2d pers. (see grammar references in note on 280), we should have *omnis nouisti*, instead of *omnis noris*. *Noui*, perfect in form, present in meaning, *I have learned, i.e. I know*; cf. *odi*, *I have conceived hatred for, i.e. I hate*; *memini*, *I have kept in mind, i.e. I remember*, etc.

266. **hic**, as nom. sing. of the pronoun, is regularly short in Plautus and Terence.

269. **cum aliquo stares** = *pro aliquo stares* (Donatus): for the more common *ab aliquo* (or *alicuius parte*) *stares*. Cf. *hinc* in Plaut. Men. 799, *hinc stas*. See note on 340, *ab animo*.

271. **minus**: *too little*.

**rei temperans**: a participial form in *-ns*, when used as an adjective denoting a characteristic rather than a particular act, may take the genitive, regardless of the usual government of the verb from which it comes. Cf. *uxoris amans* (Plaut. As. 5, 2, 7).

**foret**: characterizing clause, prominently involving, as characterizing clauses often do, the idea of result — *a fault of such a character that the result was*, etc.

**rei aut famae**: cf. 120, *indotatam uirginem atque ignobilem*, in which *indotatam* explains the *rei* and *ignobilem* the *famae*.

272. **quin**: following the idea of preventing, implied in *non causam dico*. Cf. And. 600, *quid causae est, quin . . . proficiscar*.

274. **nostrae** implies that Phaedria makes common cause with his cousin.

276. Judicial decisions were, without doubt, among the Athenians, sometimes influenced by such circumstances as are here indicated. The Roman sense of justice made this far less likely to happen at Rome.

278. **nossem**: the pluperfect of this word has the force of an imperfect, as the perfect (*noui*) has the force of a present. See note on 265.

280. **tua iusta**: *your just rights.*

**respondeas**: a general condition addressed to an indefinite 2d person takes the subjunctive, where the 1st and 3d persons require the indicative. This *ubi*-clause differs from a *si*-clause only in giving greater prominence to the temporal element involved in the condition. A. & G. 309, a, and 316; B. 302, 2 and 312, 2; G. 595, R. 3, 593, 1 and 590 R. 3; H. 518, 2.

281. **functus . . . officium**: *fungor*, in early Latin, regularly takes the acc. The same is true of *abutor*. *Utor*, *fruor*, and *potior* take sometimes the acc., sometimes the abl.

283. **cogitata**: not *his thoughts* (which would be *quae cogitabat*), but *what he had planned to say, the defense he had prepared*, lit., *the things* (*that had been*) *thought.*

284. **obstupefecit**: those compounds of *facere*, which have for their first part a verbal stem of the 2d conjugation, shorten the final *e* of that stem, if the preceding syllable is short (following the analogy of iambic words); *pătĕfacio*, *commŏnĕfacio*.

287. **columen**: cf. the English expression, "*pillar* of the church," and Hor. Od. 2, 17, 4, *grande decus columenque rerum.*

292. **seruom hominem**: the English expression "servant-girl" is similar in make-up; cf. "man-servant." Also And. 755, *mulier meretrix;* Plaut. Mil. 563; Epid. 1, 1, 58; Sall. Jug. 12, *mulieris ancillae.*

Slaves at Athens could not testify in court in support of their masters, nor was their evidence taken at all except in murder trials and then only under torture, as it was supposed that they could not otherwise be trusted to tell the truth. At Rome, slaves could give evidence against their masters only in cases of incest. Cf. Cic. pro Mil. 22, 59, *de seruis nulla quaestio est in dominum nisi de incestu, ut fuit in Clodium.*

293. **testimoni dictio est**: the verbal feeling in substantives

in *-to* is still so prominent in Plautus that they sometimes take the same case after them as the verbs from which they come, *e.g.* Truc. 622 f., *quid tibi hanc aditiost? quid tibi hanc notiost, inquam, amicam meam?* Curc. 626. In Terence, however, the purely substantive feeling in these words is clearly uppermost, and they are accordingly construed with the genitive.

295. **seruo's** (*seruos es*): see Introd., p. xlvi.

296 f. **quod lex iubet**: see on 125 f.

297. **dotem daretis, quaereret,** etc.: subjunctive in a statement of past obligation or propriety, practically equivalent to *oportebat* with the infinitive. Cf. 299, *sumeret;* 468, *consuleres.* For a discussion of such uses of the subjunctive, see the American Journal of Philology, Vol. XV. (Latin Prohibitive, Part II.).

298. **qua ratione**: *for what reason?*

**inopem**: Terence commonly uses the masc. and fem. of adjectives as substantives only when they are used in a general sense, without referring to particular persons; cf. 938, 940.

299. **non ratio**: *it wasn't reason that was lacking.* Notice the double meaning: (1) *account, cause;* (2) *understanding, prudence.*

**sumeret**: see on *daretis*, 297.

300. **alicunde**: from the stem of *aliquis*, and *unde.*

301. **hui**: sometimes *hah!* sometimes *whew!* or a whistle, as in 558 and 791.

302. **dixisti**: Terence commonly uses the shorter form, *dixti.* See Introd., p. xlv.

**siquidem quisquam crederet**: a Roman law known as the *lex quina uicenaria* (*the five-and-twenty law*) invalidated any contract made with a man under twenty-five years of age. Such a man was represented by his father or guardian. Perhaps Terence here has this law in mind, though purely Roman allusions are very rare in Terence.

303. **potest**: probably without any infinitive understood; cf. And. 327; Heaut. 677; Ad. 568; and such phrases as *quantum potest* (674), *si quid potest* (227), etc.

304. **egon . . . ut patiar**: *ut* with the subjunctive is used in questions to repudiate something which seems to be *merely implied* as the logical result (hence *ut*) of what precedes. Cf. 669. When the demand, or statement, has been clearly expressed, the sub-

junctive, but without *ut*, is used in a question implying refusal to comply, or, in the case of a statement, to believe.

Notice the indignation implied in this line by the use and the relative position of the pronouns (*ego illam cum illo*), all brought in before the *ut*. See note on 200.

305. **nil suaue meritumst**: Bond and Walpole, and Sloman take *meritumst* as the perfect tense, but this form in a passive sense is extremely rare at all times, and to Plautus and Terence it is entirely unknown. *Meritum* (sc. *eorum*) here is best taken substantively as in 1051, *pol meritumst tuom;* Heaut. 92, *sic meritumst meum*.

**conmonstrarier**: *to be shown; demonstrarier* (306), *to be pointed out*. For *-ier* see Introd., p. xlv.

307. **nempe**: *you mean*: for the quantity, see Introd., p. xli.

308. **faxo**: parenthetical. This is archaic for *fecero, -so* (*-sis, -sit*, etc.) being added to the verb-stem (*fac-so*). In the first and second conjugations, *-sso* (*-ssis, -ssit*,etc.) is found. These archaic endings are found in the 4th conj. only in *ambissit* and *ambissint*. Cf. the corresponding subjunctive in *-sim* (*-sis, -sit*). With the exception of *faxo, faxim*, and *ausim*, Terence uses these forms very sparingly, *e.g.* 742, *appellassis;* And. 760, *excessis*. See Introd., p. xlv. The tense of *faxo* here adds to the notion of certainty and promptness of accomplishment. Such a use of the fut. perf. is very common in early Latin. This tense is appropriate in such cases, only because the progress of the act is disregarded, and the act is conceived of as already accomplished as soon as begun. A similar feeling prompts expressions like "I must be off," instead of "I must go."

309. **adduce**: in early Latin, *duce, dice*, and *face* are sometimes found for *duc, dic, fac;* in Terence, however, *dice* does not occur at all and *duce* is found only in compounds. *Face* is confined to the end of a verse.

311. The first duty of a Roman, upon returning home, was to pay his respects to his household gods. Cf. Plaut. Stich. 534.

312. **aliquod**: commonly written *aliquot*. See note on 159.

313. **adsient**: see Introd., p. xxxix, note 2.

## ACT III, SCENE 1 [II, 2].

315. **aīs**: with a long final syllable. Cf. Plaut. Capt. 1016. There is no other certain example of this quantity in Terence, but see 1040; Heaut. 883; Hec. 346.

**abiisse**: in the inf., in the 2d pers. (sing. and plur.) perf., and in the plupf. subj. of the simple verb *ire*, Terence used only one *i*. In the compounds of this verb, he probably used only the forms with double *i*, although the Mss. always have only one *i*.

**admodum**: originally much like our *to an extent, to a degree*, then, *to the full extent, fully*, or, *to a high degree*, i.e. *very*. Here translate, *quite so*. Cf. note on *adeo*, 389.

317. **oppido**: colloquial.

318. **tute**: *you're the man who*, etc.

**exedendum**: *ex* is intensive, like "up" in "eat up," etc.

**intristi**: *intriuisti*.

**accingere**: passive form with a middle signification, as often in the comic poets.

319. **si rogabit**: Phormio here pauses in silent thought. The whole sentence, if expressed, would mean *if he asks such and such a question, what will be my best course?* He is too much absorbed to notice Geta's interruption, and in the next line continues: *but see here, now* (*eccere*)! *What if he retorts so and so* (*reddet*, sc. *responsum*)? *I've thought out just the scheme, I think* (*sic, opinor*). *Now, then, bring the old fellow out!*

**eccere**: only here in Terence, though used six times in Plautus.

321. **cedo**: see note on 197. Notice the coloring produced by the military expressions. Cf. Plaut. Pseud. 572.

323. **deriuem**: (*de* + *riuos*): *turn aside*, a figure from turning the current of a stream.

324. **amicu's**: cf. And. 702, *forti's* (for *fortis es*). See Introd., p. xlvi. If *amicus* be written, one must supply *es*, as in Ad. 528, *tanto nequior;* there is no certain instance of the nominative for the vocative after *O*.

325. **erumpat**: *land*.

326. **periclum**: the root idea of this word is that of *going through;* cf. the related words, *περάω*, *pierce;* *πόρος*, *porta*, *a*

*way through; experior, go through, test; peritus, one who has gone through, i.e. experienced, skilled; periclum, something gone through, i.e. trial* (as here), then, becoming specialized in meaning, *danger*.

326. **pedum . . . via**: an expression suggested by *in neruom* (325).

327. **quod**: *i.e. quot*. See note on 159.

328. See App.

329. **dum**: used enclitically, as often in the comic poets with imperatives. In later Latin this use of *dum* is found with the imperative only in *agedum, agitedum*. It is the same word as the *dum* which means *while*, etc., and was probably, in its origin, an acc. expressing duration of time, *a moment*. With imperatives, it came to be used merely to emphasize the command.

**enumquam**: sometimes written *en umquam*. *En* serves to call special attention to the coming question, as one to which the answer *no* is expected. It commonly manifests emotion on the part of the speaker.

330. **qui**: see note on 130.

**tenditur** is the reading of the Mss., though most editors write *tennitur*, after Donatus.

332. **enim**: *indeed*, as often, especially in early Latin. See note on 113.

**in illis . . . in illis**: colloquial and rare for *in his . . . in illis*. A. & G. 102 *a*; B. 246, 1; G. 307, R.; H. 450, 1 and 2.

**luditur**: *is frittered away*. Cf. Plaut. Capt. 344; Cas. 424; Pseud. 357.

334. Notice the alliteration, which Terence employs effectively, though less often than Plautus. See note on 1. If a person did not pay damages that had been legally awarded to his creditor, the creditor was permitted to arrest him and make him his slave. The latter was then styled *addictus*.

337. **potest**: the unanimous reading of the Mss. is probably correct, though Dziatzko prefers *pote*, after Bentley. The omission of *est* with *potis* or *pote*, which Dziatzko assumes, is sufficiently characteristic of Plautus, but it is very rare in Terence.

338. **immo** is always corrective. It sometimes objects to something as altogether wrong, when it may be translated *not at all*,

*on the contrary;* sometimes, while admitting that an assertion is true, objects to it as not being strong enough, and adds something to make it more forcible, when it may mean *yes, but one would rather say*, or the like. This explains the apparently contradictory definitions of the dictionaries: *no, indeed; yes, indeed.* Both definitions represent the same idea differently applied.

**regi**: *patron:* often used of any wealthy man.

339. **tene**: see note on 153 (end).

**asumbolum** (*συμβολή, quota*), *scot free* (*without sharing the expense*), alluding to the Greek custom of having feasts at which each guest bore his share of the expense.

**unctum atque lautum e balneis**: alluding to the custom of anointing and bathing one's person each day before dinner. — Notice that the exclamatory infinitive is here and in 884 apparently used of something agreeable to the speaker. It commonly expresses indignation, or the like.

**balneis**: the regular form in Plautus. Later, *balneum* became more common; and Plautus himself has *balneator.*

340. **ab animo**: *ab* is often used where the English idiom requires *in*, or *on*. Cf. *ab Romanis, on the side of the Romans; a tergo, in the rear*, etc. The Latin phrase is used with reference to the point of view from which an act emanates or a state is presented, the English, in a more subjective sense with reference to the speaker's own point of view.

340. **quom . . . absumitur**: an adversative clause, where the subj. would be required in classical times.

341. **ringitur**: *undergoes vexations.* "*Ringi est stomachari tacitum; est enim translatio a canibus latraturis,*" says Donatus.

**placeat**: in a characterizing clause, the characteristic, however, being one that is aimed at, or willed. Such clauses may be termed "volitive characterizing clauses."

**rideas, bibas**, etc.: subj. of permission, involving the yielding of somebody's will; to be carefully distinguished from the potential.

342. **dubia**: *doubtful;* **ubi tu dubites** (343): *where you are in doubt*, etc., implying great variety; but the choice of words is made chiefly for the sake of the pun. Cf. Hor. Sat. II, 2, 77, and Auson. Mos. 102.

344. **rationem ineas**: forming a single verbal conception, *consider*, lit., *go into a reckoning*. The *quom* really introduces a condition (see note on 280, *ubi respondeas*), and the subj. is used only because it is addressed to an indefinite person. On the position of words in this verse, see note on 200 and cf. that on 261.

345. **non habeas**: in a purely rhetorical question of obligation or propriety, *should you not* (*ought you not to*) *regard* = *surely, you ought to regard*. See note on 297. Such questions must be carefully distinguished from questions of deliberation, which are in their very nature still unsettled, and ask for directions. Deliberation involves the will, and expressions of the will take *ne* as their negative. See, however, note on 827. In expressions of obligation, the negative is always *non*. See App.

347. **postillā**: cf. note on 800.

**iam** denotes relative, *nunc*, absolute, time; *iam* contrasts any time, whether in the past, the present, or the future, with a preceding time.

**Iudas licet**: the only passage in Terence where *licet* takes the subj. instead of the inf.

## ACT III, SCENE 2 [II, 3].

348. **enumquam**: cf. 329 and note.

350. **quin age**: see note on 223.

**hoc age**, etc.: not to be translated literally. The phrase was originally used by the priest in charge of a sacrifice as an order to the proper official to dispatch the victim. It was accordingly the signal for all to observe a sacred silence. From this, it came to be used merely to invoke attention. Translate *just watch me now, I'll stir him up directly*. Cf. 435, *see here, now!* Eun. 130, *pray listen!*

351. **deum inmortalium** depends upon *fidem* understood (cf. And. 237, 246; Heaut. 61; Eun. 943; Hec. 198; Ad. 746), the acc. being one of exclamation. *Pro* is also used with the vocative, *e.g.* 1008.

352. See note on 200 (*miser*), and notice how, in expressing his pretended surprise, Phormio takes advantage of the principles there laid down, *negat* and *Demipho* (352) standing first and last respectively. *Demipho* (of all men in the world), does *he* have the

face *actually to deny*, etc. ? In the next verse, the emphasis is no longer on *Demipho* and *negat*, but on *hanc* and *cognatam*.

354. **qui** for the more common *quis*; see note on 129.

356. This verse cannot be reconciled with 386–9, and must be explained as a gloss, added by some scribe to explain 354, and later incorporated into the text.

358. **quid facit**: in early Latin, such apparently indirect questions often take the indicative. The reason for this may be that they are not as yet far removed from parataxis. Three stages may be assumed in such cases: (1) *Vide! Auaritia quid facit!* (2) *Vide auaritia quid facit!* (3) *Vide auaritia quid faciat!*

359. **malitiae**: A. & G. 220; B. 203, 1; G. 378; H. 409, II.

**male audies**: cf. 20.

360. **ultro** starts with the idea of *beyond*. According to the application of this idea, it comes to mean *gratuitously*, *voluntarily*, *actually* (as here), *i.e.* beyond what one would expect.

**aduenit**: the metre shows that this is present rather than perfect; see Introd., p. xxxiv.

361. **quod**: see note on 263.

363. **pauper**: *in humble circumstances*, not *poverty-stricken*, which would be *egens*.

**quoi**: for the use of this form instead of *cui*, see note on 60.

**opere**: the sing. of *opus* is often used for work in the fields. Cf. Heaut. 72, 73, 142; Eun. 220; Ad. 518.

365. **interea**: *during those days*.

367. **quem . . . uiderim**: a classifying clause, restricting *optumum*. Such clauses represent a development of the characterizing clause. See App. A. & G. 320 *d*; B. 283, 5; G. 627 R. 1.

368. **videas te atque illum narras**: *just look at yourself, as you represent him*, *i.e.* in the light of his virtues (*what a contrast!*). See App.

**malam crucem**: an expression common in Plautus, but only here in Terence. A *senarius* is not commonly allowed to end with two iambic words. This apparent exception is to be accounted for by the fact that *mala crux* was a stereotyped expression, felt as a single word, which in turn could be modified by *maxuma*, *magna*, etc. Cf. Plaut. Trin. 598. The *crux* was originally a pole upon which offenders were impaled; later, a cross to which they were bound

or nailed. Hence, *i in malam crucem* corresponded to the English *go and be hanged!*

370. **hanc**: *i.e.* Phanium.

**in uostram familiam**: *in* does not here mean *against*, or *toward*, but *with reference to*, the reference being to a reciprocal relation rather than to the *inimicitia* of Phormio against the *familia*.

Why *uostram* instead of *tuam*?

Notice the proceleusmaticus *ŏb hănc ĭnĭ|mīcĭtĭ|ās*, etc. See Introd., p. xxxiv, and, for the shortening of *hanc*, p. xli.

371. **quam**: *i.e.* Phanium. For this separation of *quam* from *hanc*, cf. 535. Such separation produces a surprise, arrests the attention, and thus adds to the impressiveness of the utterance.

372. **pergin**: *pergisne*. On the disappearance of the *s* in such cases, see note on 111.

**male loqui**: felt as a single verbal conception, and so governing the dat. A. & G. 227; B. 187, II; G. 346; H. 385.

373. **dignum hoc illost**: one might have expected *dignus hoc illest*.

**illo**: the more remote demonstrative (instead of *eo*), holding as it were the person or thing at a distance, hence often implying contempt. Here, *such a man as that*.

**carcer**: implying that Demipho represents all the evil qualities that a prison stands for.

374. **bonorum extortor, legum contortor**: as no words existed which Geta thought sufficiently suited to the occasion, he apparently manufactures some (*extortor*, *contortor*).

377. **hodie** seems to be often used in early Latin almost as a mere formality, without any more distinctive meaning than our "now" has in certain colloquial expressions, *e.g.*, "He did not say so at all, now," *e.g.* 626; Hec. 788, 873; Plaut. Pers. 218.

378. **adulescens**: this word, when used as here in direct address, often implies condescension and a certain amount of contempt; cf. the similar use of "young man."

**abs**: a form confined (except in compounds) almost exclusively to its combination with *te*. Even in this combination, it was almost entirely supplanted, in the last years of the Ciceronian period, by *a*. Later, when used at all, it was in affectation of archaic style.

379. **potis** and *pote*, with *esse*, are both used in early Latin indifferently with any gender or number; *potis* is here neut.; on the other hand, *pote* may be used as masc. or fem. For the dropping away of the *s*, cf. such forms as *Cornelio* for *Cornelios*, C.I.L. I, 30. In *sat* (for *satis*), the *i* also disappeared, but in *pote* it has merely weakened to *e*. Final *s* was often slighted even in the early years of Cicero, as his poetry clearly shows. Later he calls such a pronunciation *subrusticum* (Or. 48, 161).

380. **istum** gives to *tuom* a contemptuous turn.

381. **qui**: see note on 130.

**diceret**: following the present tense, *explana*. The law of the sequence of tenses allows some exceptions. See App. A. & G. 287, h; B. 268, 7; G. 509, note.

382. **expiscare**: of attempted action, *you are trying to fish it out of me.*

**quasi nosses**: as the perfect *noui* is equivalent to a present, the pluperfect is equivalent to an imperf. For the usual construction with *quasi* see A. & G. 312, Rem.; B. 307, 2; G. 602; H. 513, 2.

**nossem**: the tense is to be explained as a repetition of Phormio's *nosses*, with the necessary change of person. Cf. note on 122.

**ita**: *that's what I said.*

384. **eho**: *what!*

**non noras**: *non* (not here equivalent to *nonne*) is frequently used in questions implying surprise that a thing is not so. That the answer *yes* is not expected here, is shown by the fact that Demipho had just said he did not know. Phormio replies, *you did not know?* (*strange indeed!*)

385. **maxume**: *certainly.*

387. **subice**: *prompt*, lit. *toss it up to* (*up under*) *me.*

388. **dico**: where one might expect the future. Cf. our colloquial idiom, "you don't get a cent from me," for "you will not," etc., "I go (am going) to-morrow," etc.

**nosses**: see note on 382.

**temptatum**: *pump.*

389. **tempto**: the subjunctive would be more common in thus repeating Phormio's word. See note on 122.

**autem**: often thus used in repeating an expression which has

given offense, to indicate the speaker's disapproval of, or opposition to, the sentiment; see note on 503.

**adeo**: (*ad* + *eo*) follows rather closely the meanings of its constituent parts: *to that* (*such a*) *point* (*of space, time, or degree*); *to that point and no further, just, precisely; to that* (*end*), *with a view to that; in addition to that, i.e. moreover, besides.* In this last sense, the thing added is sometimes (especially in the phrase, *atque adeo*) opposed to the preceding context, as here, when it may be translated, *still.* Cf. And. 532, 977.

**mea**: sc. *refert*, or *interest.* Cf. 940; Heaut. 793.

390. **noueras**: see note on 13.

392. **non**: see note on 384.

**horum**: masc., referring to the bystanders. With the neut. of pronouns, *pudet* takes the personal construction, *e.g.* Ad. 754, *non te haec pudent;* Plaut. Mil. 626; Ep. 112, etc. For the genitive with *pudet* in the sense of *before, in the presence of,* see Plaut. Trin. 912, *deum me hercle atque hominum pudet;* Accius in Cic. de div. 1, 31, 66; Ter. Ad. 683, *me tui pudet;* Liv. 3, 19, 7.

393. **talentum**: not a contraction of *talentorum*, but a reminiscence of the earlier form (*-om*, *-um*) of the gen. plur. of the 2d declension. Terence, in the body of a play, uses this early form only in *liberum*, *deum* or *diuom*, *nummum;* but in his prologues the early and shorter form is regularly used, and it is common also in later poets. The longer form in *-orum* came in later, after the analogy of the pronouns and of the *-arum* of *a*-stems.

**rem**: *a matter.*

394. **malefaciant**, since a proceleusmatic cannot follow a dactyl, should be read with syncope of the *e.*

**esses . . . proferens**: approaching *proferres* in sense, and interesting as showing an analytic tendency even in Latin. Cf. And. 508 and 775, *ut sis sciens;* Cic. Verr. 1, 140, *distributum habere* (approaching *distribuisse* in meaning); perhaps also Cic. Att. 5, 12, 10, *ea, quae habes instituta, perpolies.*

396. **quom aduenissem**: differing from *si aduenissem* only in calling attention more particularly to the temporal element necessarily involved, *i.e.* to the occasion characterized by the assumed

act as well as to the act itself. For *quom* (*cum*) introducing conditions, see notes on 280 and 344.

397. **face**: see note on 309.

398. **eu**: this word and *euge* are transferred from the Greek εὖ and εὖγε; they occur frequently in comic poets, *e.g.* 478, 869.

399. **quibus**: sc. *expedire*. The omission of the infinitive in such cases is common; cf. 113, 383, 447, 683, etc.

400. **fuerat**: *fuisset* would have expressed the idea as contrary to fact. Phormio uses an expression that is non-committal, pretending that the falsity of the supposition will be so self-evident, that the answer may be safely left to any one.

**filius**: notice the effect of placing *filius* before the *quor*, *i.e.* I have nothing to say to *you*—your *son*, why didn't *he*, etc. See note on 200.

401. **filium narras**: for *de filio*, just as one might say, "Do you *talk my son* to me?"

403. **magistratus adi** implies an intention of petitioning, hence followed by an *ut*-clause.

404. Notice the emphatic position of *tibi*, *i.e.* it is certain they would do it for no one else. See note on 200.

When a case was once settled in an Athenian court, there was as a rule no appeal; not so, however, at Rome.

405. **solus regnas**: *are sole monarch*, a thing abhorred by both Greeks and Romans. This ironical speech of Phormio is calculated to recall Demipho to his senses. Demipho's reply shows that it has had the desired effect.

407. **uerum tamen**: sometimes written together as a single word.

410. **abduc hanc, minas quinque accipe**: one might expect *quinque minas tibi dabo, si hanc abduxeris*. The use of imperatives betrays greater emotion, as does also the position of *abduc hanc*—an idea which in Demipho's mind crowds to the front and asserts itself before its time.

**abduc**: see note on 309.

**mina**: Greek μνᾶ. The Latins often thus inserted a vowel to facilitate the pronunciation of words borrowed from the Greek, *e.g. Alcumena* (Ἀλκμήνη), *Aesculapius* (Ἀσκληπιός). *Minae quinque* would be somewhat more than $90. Demipho prefers the

alternative, permitted by the law, of giving dowry. See note on 125. On the reading of this verse, see App.

411. **suaui's**: see note on 295.

413. **meretricem . . . abusus sis**: for the acc., see note on 281 f. The iambic *senarius* seldom admits a monosyllable in the last foot unless it is joined by elision to the preceding word; but this rule does not apply to monosyllabic forms of *esse*. Cf. 448. See App.

414. **amittere**: see note on 141.

415. **in se admitteret** refers to a giving up of one's principles; *committere* is used in a more aggressive sense of offenses against society.

418. **nos unde**: sc. *proxumi sumus*. For the meaning of this position of *nos*, see note on *filius*, 400.

**ohe** denotes impatient deprecation.

419. **aotum ne agas**: *don't kill a dead dog;* more literally, *don't try a suit that's already tried,* a proverb originating in the custom in Athenian courts of allowing no appeal. See note on 404. This "etymological figure" is extremely common in Plautus, but comparatively rare in Terence.

**non agam**: a rhetorical question of obligation or propriety. There is no such thing in Latin as a negative question of deliberation, corresponding to μή with the subjunctive in Greek. Questions with *non* which have been so classed (the few introduced by *ne* are all *dependent*) are always rhetorical questions, the answer to which is regarded by the speaker as settled. There is, then, no idea of deliberation involved. See note and App. on 345. One might expect here *ne agam?* depending upon a verb of ordering, understood. See App.

420. **modo**: *only, just.* Cf. 496.

423. **iam ducendi aetas**: see App.

425. **ipsum**: commonly used in apposition with something for the purpose of contrasting it with something else. Here the contrast is with *uxor*.

426. **te**: person regarded as means. The English starts with the same conception, as the use of "with" shows ("do with yourself"). See note on 137.

**feceris**: a true fut. pf., rather than one used, like *fecero* in 882,

to emphasize the promptness and certainty of the future accomplishment of an act. The feeling is, *it will be better for you, if you shall have done*, etc. See note on 308.

427. **aduorsum**: post-positive, as often in early Latin, rarely in later writers.

428. **infelix**: cf. the English use of *wretch* (meaning *scamp*), which started with the idea of *wretched*, *e.g.* Shakespeare, *Comedy of Errors*, V, 1, 27:

> Fie on thee, *wretch* ! 'tis pity that thou livest
> To walk where any honest men resort.

429. **bene habent**: *se* is commonly expressed; cf. *e.g.* 820, *ut meae res sese habent*.

430. **feceris**: see note on 426.

431. **tuam** has an emphatic position. B. 350, 5 *c*; G. 676, R. 1.

**expetam**: repeating the thought of Phormio; like *nossem*, 382, except that the latter repeats also the word.

432. **te uisum . . . uelim**: cf. "I want *nothing said* about it," "I want *a person called*," etc.

**uelim**: for the subjunctive, see note on *expetam*, 431.

435. **hoc age**: see 350, note.

437. **dixi**: a technical term for ending a speech; cf. Cic. Verr. I, 1, end. Here it implies that he means what he says.

438. Phormio models his reply after the words of Demipho.

**dignum**: first means *worthy*, *proper in conduct* or *character*, then, as here, *proper* in the widest sense.

439. **dicam**: not *dīcam*. A play upon *dixi* is probably intended.

440. **quid**: subject; **opus**: predicate nominative. A. & G. 243 *e*, R.; B. 218, 2; G. 406; H. 414, note 4.

**domo me**: a business-like order, in which the speaker's manner and gesture would supply the verb.

On the question of scene-division at this point, see App.

## ACT III, SCENE 3 [II, 4].

442. **hisce**: see Introd., p. xlv.

446. **eo**: see note on *dico*, 388.

447. **quid ago**: such uses of the indicative in deliberative

questions are very common in early Latin, and occur occasionally later, *e.g.* in Catullus, Vergil, and the Letters of Cicero.

**Cratinum censeo** and *mene uis*, 448: see note on 399.

448. For the monosyllabic ending, see note and App. on 413.

449 ff. Notice how, in the midst of the deference shown by the lawyers for each other's opinion, the *ego* and the *mihi* keep cropping out in what they say.

**rem**: *interest.* The word *res*, non-committal as it is in meaning, should always be translated to suit the context.

450. **te absente**: usurping the place normally occupied by the subject, receives the emphasis, showing that in the opinion of Cratinus the whole case turns upon this one point.

451. **in integrum**: lit. *to an untouched* (*in*, *tango*) *condition*, *i.e.* the marriage should be considered null and void.

453. **itast**: looking forward to *quod homines*, etc.

457. **amplius**: were it not that Terence seldom makes an allusion to anything purely Roman, one would think he had in mind here the technical term for adjourning a case for the purpose of collecting further evidence, viz. *ampliatio.*

458. **num quid nos uis**: see note on 151.

459. **dudum**: *before;* referring sometimes to the immediate, sometimes to the distant, past.

460. **negant redisse**: this omission of the subject of *redisse* violates common Ciceronian usage. A. & G. 336 *a*, 1; B. 314, 5; G. 527, 3.

461. **is**: emphasized by its position. The lawyers having failed, *he* is the last resort. See note on 200.

462. **quoad se recipiat**: representing the fut. ind. of direct discourse. On this use of *quoad*, see note on 148.

464. **eccum**: *i.e. ecce eum; eam, eos, eas, ea, illum*, etc., are similarly combined into *eccam, eccos*, etc. The acc. seems to be due to the general objective feeling involved in *ecce*, which, with its acc., is often used without reference to the construction of the rest of the sentence, *e.g.* 484, *eccum ab sua palaestra exit foras;* Plaut. Mil. 1281, *nescio quis eccum incedit.*

**recipere**: for *recipientem.* See note on 7.

## ACT III, SCENE 4 [III, 1].

465. **enim uero**: generally written as a single word. *Enimuero*, which commonly stands first in its sentence, is a reminiscence preserved by classical Latin of the time when *enim* could begin a sentence.

**multimodis**: *i.e. multis modis.*

466. **itane**: for this use of *-ne*, see note on 153.

**uitam**: synonymous, to Antipho's mind, with Phanium.

**aliis** serves both as a "dative of agent" with *tutandam* and as the indirect object of *dedisse*. Some authors, *e.g.* Horace, are especially fond of these double constructions.

468. **ut ut**, sometimes written *utut*, is used almost exclusively with forms of *esse* or its equivalents, *e.g. se habere.*

**consuleres**: statement of obligation or propriety in the past. See note and App. on 297.

469. **quid . . . poteretur**: the acc. with *potior* is mostly ante- and post-classical. Terence uses the acc. three times with this verb, the abl. only once (830). The genitive is rare. The forms *poteretur* and *potĭtur* are preferred by Terence to those of the fourth conjugation.

**tuam**: objective.

470. **miserae**: probably dat.

471. **et quidem**: introducing, as often, a confirmation of a statement just made.

**iam dudum . . . incusamus**: when an act has begun in the past and is still going on, the English idiom refers especially to the part of it that is past, *e.g. we have long been censuring;* the Latin, especially to the part that is present, *e.g. we are censuring already long.* One is as logical and natural as the other.

**qui abieris**: A. & G. 320 *e*; B. 283, 3 *a*; G. 633; H. 517.

474. **subolet**: lit. *it emits* (*or there is*) *an odor*, a colloquial expression like our "smell a rat," but it is used only impersonally, or with a neuter pronoun as subject. In Heaut. 899, *subolat* is formed according to the 3d conjugation.

475. **nisi**: akin in meaning to *nisi quod* (*except that*), modifying, or making an exception to, the general assertion just made in *nescio.* Cf. 952 f.; And. 663 f.; Eun. 826 f.; Heaut. 541 f.

476. **ut aliis**: for *ut in aliis*. See note on 171.

**strenuom hominem praebuit**: with the omission (rare with *praebere*) of *se*, cf. "he showed the coward," for, "showed himself to be a coward." Apul. Met. X, 28, *talem parentem praebuit qualem exhibuerat uxorem.*

477. **confutauit**: *cooled down.*

478. **ego quod potui porro**: he modestly omits the remaining words (*feci* in the principal, *facere* in the subordinate, clause) necessary to complete the sense, condensing the mention of his own services into the smallest possible compass.

480. **quid eum**: the acc. is probably the object of *mansurus est* understood, *why him?* It might, however, be explained as due to the general objective feeling which prompts the question. Cf. *e.g.* 755.

**ut aibat sese uelle**: where we should expect *uolebat, ut aibat, facere*, etc. The position of *ut aibat* at the beginning makes the subordination of the rest of the sentence seem not unnatural. Cf. Ad. 648, *ut opinor eas non nosse te*, for *eas, ut opinor, non nouisti tu.*

**aibat**: in early Latin and in poetry, verbs of the 4th conjugation frequently have *-ibam* for *-iebam;* cf. 572, 582, 624, etc.

482. **metuist**: *i.e. metuis est.* See note on 154.

**uidere**: *quantum metuist mihi = quantum metuo*, and takes the infinitive for the same reason, *e.g.* in Plaut. Pseud. 305, *metuont credere omnes;* Catull. 64, 146; Livy, 34, 27, 10.

**patruom**: subject of *uenire* understood.

484. **palaestra**: humorously applied to the house where Pamphila lives.

## ACT III, SCENE 5 [2].

486. **non audio**: see note on 388.

488. **quod lubenter audias**: a "predicating characterizing" (see App.) clause of the original type, *something which you would gladly hear*, the subjunctive still having the same force as in an independent, paratactical clause. Notice the following sorts of characterizing clauses, all expressed in Latin by the same mechanism:

1. Predicating: (*a*) He is a man *who would cheat* (original type). Cf. 554.

(*b*) He is a man *who cheats* (developed type).

2. Potential: There is no plan *by which it can* (*may*) *be done* (*nihil est unde fiat*). Cf. 597, 1030.

3. Volitive (purpose): Men are trying to make machines *which shall fly;* here the *character* of the machines is what the men *purpose* to bring about. Cf. 341.

Besides these, there is the characterizing clause of obligation or propriety: I see nothing *on account of which you should* (*ought to be*) *glad* (*nihil ego uideo quod gaudeas*). Such clauses are commonly classed as developed from the volitive idea, but see Am. Journ. of Philology, Vol. XV. (Latin Prohibitive, Part II.).

489. **hoc**: *the next*, this pronoun referring always to something near the speaker in thought or in actual location.

491. **suo suat capiti** (*lest he*) *be fixing up something* (*i.e. trouble*) *for his own head.* Geta, interrupting, gives this sudden turn to a sentence which Antipho intended to finish with an expression indicating danger to Phaedria.

**uereor**: such a thing would really afford him pleasure. He uses the word *uereor* merely to preserve the parallelism with Antipho's *metuo*, well knowing that he will be understood.

492. **hariolare**: the fact that this word has come to be used of senseless prating shows into what disrepute the calling of the *harioli* had already fallen.

**fabulae** (*fari*) first meant *talk* about something, a *story;* then, a special kind of story, viz. *a drama;* sometimes as here *mere talk, i.e. nonsense.*

493. **faeneratum**: commonly deponent, but not always; cf. Ad. 219, *faenerat.*

**logi**: λόγοι Latinized.

496. **tu mihi cognatus**, etc.: *i.e.* if you will grant me this, I will regard you as a relative, as a very father to me, etc.

497. **adeon**: for this use of *n*(*e*) in exclamations, see note on 153.

499–500: modeled ironically after Phaedria's last utterance.

500. **phaleratis**: fitted out, as it were, with *phalerae* (*spangles*), *fine, showy.*

**ducas, ductes**: of attempted action, as often.

**ducas**: *lead* (*i.e. at will*), *deceive*, *cheat*, as in And. 180, 644, etc.

**me**: see App.

**ductes**: frequentative, playing upon the meaning of *ducas;* the girl is to be *cheated* all the rest of her life, if she gets *him*. Aside from the jest, however, *ductare* is a technical expression for taking to one's self a concubine.

501. **miseritumst**: the perf., where we should expect the pres., seems to be used as a more energetic expression. Cf. "The man who hesitates *has lost* his chance, *is lost*," etc., as compared with "loses his chance," etc. Such expressions disregard the progress of the act, and look merely at the condition resulting from its prompt accomplishment. Similar uses of the perfect tense (especially in the subj. mood) are far more common in Latin than in English, *e.g.* in expressions like *ne feceris*, and in the so-called gnomic perfect. See App.

**ueris**: see App.

**similis sui**: *similis* takes the gen. in early Latin, the dat. (commonly) in post-Augustan Latin. The intervening period is one of transition, in which both the gen. and the dat. are frequent. With the gen., cf. "*his* like," "the like *of him*," and with the dat., "like *him*," "like *unto him*."

502. **alia . . . sollicitudine**: *i.e.* trouble (far) different from (*i.e.* less engrossing than) that in which he is now involved. See App.

503. **autem**, starting with the meaning *on the other hand*, *but*, came to be frequently used by the comic poets, in questions prompted by a feeling of opposition or reproach; *e.g.* 601, 775, 788; cf. note on 389.

504. **fortunatissume Antipho**: Phaedria has just referred (502) to Antipho as also involved in serious trouble, but at sight of the latter his tone suddenly changes, and he thinks that Antipho is fortunate after all in comparison with himself.

505. **cum**: seldom so far removed from its case.

506 f. **auribus teneo lupum**: Donatus gives, as the Greek proverb from which this was taken, *τῶν ὤτων ἔχω τὸν λύκον· οὔτ' ἔχειν οὔτ' ἀφεῖναι δύναμαι.*

507. See App.

508. **heia, ne . . . sies**: this *ne* clause must be regarded as dependent, *careful now, lest,* etc. With very rare exceptions (and these are easily accounted for), prohibitions only of the mildest sort are expressed by *ne* with the present subjunctive. If this were a prohibition, we should expect *ne . . . fueris.* B. 276; G. 272, 2, R.

**parum**: adverbs are not infrequently thus used with substantives which characterize, *i.e.* which are in effect adjectival. Cf. Plaut. Mil. 11, *tam bellatorem;* Pers. 683, *sat leno.*

510. **ain**: *what!* as often.

**mutet**: *break.*

513. **dum . . . aufero**: *while . . . I am getting.*

514. **ne oppertus sies**: the perf., instead of the pres. subj. or the imperat., betrays the emotion of the speaker. As regards the relative vigor of the two tenses, the difference between them is similar to that between "be gone!" and "go!" See notes on 501 and 516.

516. **idem**: in English one would say *too;* a common use of *idem* where an additional statement is emphatically made regarding the same person.

**fueris**: for *eris. Fui, fuero,* etc. for *sum, ero,* etc., in compound tenses are especially common in early Latin in deponent verbs.

**conduplicauerit**: a future perf. is often used in Latin as a vigorous means of emphasizing the promptness and certainty of a future act. It will be so prompt and certain that it is indicated by a tense that lays stress upon its actual accomplishment. Cf. "Utter one word, and you *are a dead man,*" "*Have done* with such talk! (if you do not, you'll repent it)," expressions prompted by a similar feeling. This use of the fut. perf. must be carefully distinguished from the true fut. perf., on the one hand, and the simple fut., on the other. See notes 501 and 514.

518. **horunc**: for the gender, see A. & G. 187 *b*; B. 235; G. 286, 1, and 290; H. 439.

519. **neque ego neque tu**: probably without any definite verb understood. The lack of a verb would be supplied by an impatient gesture. Dziatzko understands *potero pati;* but the idea called for seems to be, *neither you nor I need bother about that — that's his own business.*

519. See App.

**quod ea digna**: sc. *accipere*. See note on 399. Cf. Plaut. Pseud. 941, *quantum dignus es, tantum dent*.

**duint**: see note on 123.

520. **ego te**: notice the usual juxtaposition of the two pronouns, here indicating impatience and disgust: I *have put up with* YOU, etc. Where no special emphasis is intended, *ego* is commonly omitted.

521. **contra**: this prepositional use of *contra* is rare in early Latin. Cf. Plaut. Pseud. 155 (rejected by some); Pers. 13; Trag. Rel. 476 (Ribbeck); Ter. Ad. 44.

523. **tibi quidem**: see note on 164.

**dies** is commonly fem. in the sense of *appointed time*, masc. in other senses; but there are numerous exceptions to this rule, especially in poetry.

524. **quam ad**: see note on 148.

**dares**: a volitive subjunctive, expressing permission, thrown back into the past.

**factum**: see note on 238.

526. **uanitatis**: *lack of principle*, opposed to *grauitas*, *solidity of character;* the former means lit. *emptiness*, the latter, *heaviness*.

**dum**: *provided*.

**ob rem**: like *in rem*, 449.

528. **decipis**: with long final syllable.

Notice the contrasting position of the pronouns in this and the following lines: *hic me — hic me — ego hunc — iste me — ego isti*.

529. **scibat**: see note on 480.

532. **dare**: for a similar violation of the rule for tenses, see And. 379, 411, 613, etc.; and for a corresponding use of the tenses of the indicative, 486, *non audio;* 669, *nil do;* 893, *non eo;* 963, *haereo*, etc.

## ACT III, SCENE 6 [3].

535. **quod**: sc. *argentum*.

535–536. **hic . . . triduom**: when verbs, which (like *exorare*) in the active voice take two accusatives, are used passively, one of the accusatives becomes the subject of the verb, and the other remains unchanged. If the active voice were here used, the clause would run, *hunc si pote fuissem exorare triduom hoc*. In the present

passage, the *hunc* has become the subject nominative, and *triduom hoc* remains unchanged.

**quod . . . promissum fuerat**: an ellipsis must here be understood as the apodosis of the *si*-clause: *which had been promised (and would have been forthcoming), if*, etc.

**pote**: see note on 379.

537. **qui . . . adiuerit**: an adversative (sometimes called "concessive") clause; *adiuerit* (commonly *ū*, here *ŭ*), instead of *adiuuerit*.

539. **equidem**: used by Terence and Cicero only with the 1st pers.; most writers, both early and late, use it also with other persons, *e.g.* Plaut. Epid. 601, *adulescentem equidem dicebant emisse*.

542. For the hiatus after *itane*, see Introd., p. xliii.

**etiam tu hinc abis**: *do* YOU *then thus leave me to face the danger alone?* Cf. Antipho's *solus* (539). The common interpretation, *out with you!* leaves the emphatic *tu* without meaning. Eun. 799, *non tu hinc abis*, cited in support of the latter interpretation, is of very different character. It is introduced by *non*, and the *tu* is very emphatic, as may be seen again in the sentence following it, *scin* TU *ut* TIBI *res se habeat?* Expressions of this sort which really mean *out with you!* have no pronoun expressed except when strong contrast with another person is intended.

543. **non triumpho . . .** : implies no real deliberation, *i.e. shall I*, or *shall I not? am I not to?* etc. The feeling is, *I am now rejoicing over my escape from one trouble. Can it be that I am not doing so without being subject to further orders?* etc. That the idea of *triumpho* belongs distinctly to the present, without reference to its continuance in the future, is shown by the following *etiam nunc* (even now, in the midst of my rejoicing).

544. **in malo . . . crucem**: the *crux* symbolizes the greatest possible trouble. See note on 368.

**ni iubeas**: *without your ordering.* This subjunctive clause seems to be developed from a so-called "less vivid fut." ("ideal") condition, but it drifted away from this meaning, and came to be used with an indicative apodosis, referring to present time. Cf. 546, *parumne est quod . . . succenset senex, ni instigemus etiam?* etc.

Plaut. Merc. 692 f. (685), *parumne hoc est quod amat Demipho, ni sumptuosus insuper etiam siet?*

546. **parŭmne**: the *m* being but slightly pronounced.

547. **ni instigemus**: see note on 544.

551. **certumst**: *it is my fixed purpose.*

552. **quod agas**: the subjunctive is due to the volitive feeling in *uortant*, this feeling extending through the *quod*-clause: *do what you will — may the gods prosper it.*

**pedetemptim tamen**: sc. *agas.*

554. **quod . . . pigeat**: a "predicating characterizing" clause of the original type. See note on 488.

555. **noli metuere**: a form of prohibition comparatively rare in early Latin, but by far the most common of all forms in classical times. It is the one most deferential in tone.

556. **bona mala**: asyndeton is especially common in expressions complementary of each other.

557. **quantum opus est . . . loquere**: a paratactical form of expression. See note on 358.

**solae**: in English one would use an adverb.

558. **hui**: equivalent in effect to a whistle.

The price of slaves varied according to circumstances. Xenophon (Mem. 2, 5, 2) says that some are hardly worth half a mina, while others sell for as much as ten or, in rare cases, even more. The knowledge of any art increased the value of a slave, music girls especially commanding high prices.

559. **inuentas reddam**: a more vigorous expression for *inueniam*, laying stress upon the idea that the act will be an accomplished thing in the future. See note on 516.

**aufer te hinc**: an injunction repeated in different words in 566. Geta thinks the neighborhood not a good place for discussing their plans.

**iam**: *right away.*

561. **ei — feret**: see App.

562. **amico amicus**: a proverbial expression, *solus* being an exaggeration: *to such a degree that there is no one like him.*

565. **quod faciam**: see note on 488.

## ACT IV, SCENE 1.

567. **Chremes**: on the vocative form of this word, see App.

569–570. **postquam uidet** (historical present) = *postquam uidit.* The act is here conceived of as prior to that of *profectam esse*, though no stress is laid upon the idea of priority by the tense. In *manebat* the imperfect tense is used because it is conceived of as still in progress at the time of *profectam esse.* The present *uidet* might equally well have been *uidebat*, with a corresponding change of conception. A. & G. 234; B. 287; G. 561 and 562; H. 518.

572. **profectam esse aibant**: strict logic would require *profecta est, ut aibant.*

**illi**: see note on 91.

573. **audieras**: with the long *i*, cf. Hec. 813, *audīerit*, and Ad. 27, *īerant*, both confirmed by all the Mss., and the latter also by the testimony of Donatus.

574. **pol**: *hang it!* Chremes does not propose to be too closely questioned about his doings in Lemnos. He may have been at his old tricks again.

578. **quod**: a relative referring to the occurrence just mentioned.

579. **condicionem** (*con* + *dicere*): *agreement;* then, in a specialized matrimonial sense, *match*, coming at last to be applied also as here to one of the persons who formed it. The English word, "match," is also used in both senses, *e.g.* "They made a match," and "He is a desirable match."

**extrario**: *outsider* is an etymological equivalent.

582. **adfinem**: referring to relationship by marriage; *consanguineus*, to relationship by blood.

583. **familiaritas**: the relation existing between the members of a *familia;* then, any relation similar to it, *e.g. intimacy*, etc.

584. **opus est scito**: the neut. of the perf. pass. partic. is often thus used in the comic poets with *opus est* and *usus est.* It may be translated as though it were a gerund, though it differs from the gerund in substantivizing the conception of the verb in a *perfected passive* form, rather than in a progressing, active form. Cf. the English expression "There is no need of its being known," in

which the use of "its" shows that "being known" is practically felt as a substantive.

585. **aliqua**: *somehow.*

586. **me excutiam atque egredior domo**: *shell out, and clear out.* Cf. Plaut. Aul. 646, *excute pallium.* Another colloquial use of *excutere* is seen in Hor. Od. 3, 9, 19, *excutitur Chloe*, with which may be compared the slang phrase, "shook her lover," *i.e.* jilted him.

**nam**, etc.: giving the reason for having to "shell out" before leaving.

## ACT IV, SCENE 2.

591. **neminem**: probably not to be regarded here as exactly equivalent to *nullum*, but as a substantive, taking up again the *hominem* in negative form: *a cleverer man — none have I seen. Nemo* in a purely adjectival sense is extremely rare, but undoubted instances seem to occur, *e.g.* Eun. 548, *nemo homost.*

593. **argentum opus esse**: *opus* is here used as a predicate noun.

**quo facto fieret**: representing a deliberative question of direct discourse.

**fieret**: this quantity of the *i* is found only at the end of an iambic verse or half-verse. See Introd., p. xxxix, note 2.

594. **intellexerat**: plupf. instead of the perf. to emphasize the promptness of the act. Cf. the similar use of the fut. perf. instead of the fut. (*e.g.* 516), the perf. instead of the pres. (*e.g.* 501).

595 f. Notice the force of the imperfects, *proceeded to*, etc.

596. **dari**: notice that this gives the cause of *gratias agebat.* The infinitive, however, depends upon the idea of thinking or saying implied in the expression of thanks.

597. **ubi . . . ostenderet**: a "potential characterizing" clause. See note on 488.

**Phaedriae . . . Antiphoni**: notice the contrasted positions. The crowding in of Phaedria's name thus early in the sentence shows that he, above all others, was now the object of their thoughts.

598. **ad forum**: see App.

**ulterior**: *further away, i.e. behind.*

600. **attat**: *by George!* Cf. 963, etc.

601. **pertimui**: *i.e.* just a moment ago.

**autem**: see note on 503.

**belua**: *ass that I was*, *belua* here implying stupidity, rather than monstrosity.

603. **commodius esse**, etc. Translate by the equivalent English proverb. *Commodus* (*cum* + *modus*), *measuring with, of full measure, of proper measure, suitable;* then, as here, *serviceable, advantageous.* Cf. note on 614.

604. **a primo**: for this use of *a*, see note on 340.

605. **hospitem**: *new-comer.*

## ACT IV, SCENE 3.

606. **quam mox recipiat**: depending upon the idea of "to see," implied in *expecto.*

608. **quo impellat**: an indirect question asking about a future fact. This should be carefully distinguished from questions like *quo pacto fieret* in 593. The direct form of the latter is a question about what *shall* occur, and takes the pres. subjunctive; the direct form of *quo inpellat* is a question about what *will* occur, and takes the fut. ind. They both imply doubt, but only the former implies deliberation. Unfortunately, many grammars use the terms "dubitative" and "deliberative" indiscriminately.

609. **noster**: implying both familiarity and esteem. Cf. Ad. 883 ff., where a master, commonly harsh and severe, is trying to reform, and be civil to everybody: *O Sure noster, salue: quid fit? quid agitur?* After thus addressing Syrus, he reflects as follows upon the success of his effort: *iam nunc haec tria primum addidi praeter naturam: "O noster! quid fit? quid agitur?"*

610. **uolup**: an ante-class. adverb (opp. to *aegre*), common in Plautus, but occurring in Terence only here and Hec. 857.

**quid agitur**: *how goes it?*

611. **compluria**: *very many*, used here as a stronger term than the preceding *multa*, though it is often used in a weak sense. *Compluria* for *complura* is common in early Latin. Cf. the *i* in the regular gen. *complurium.* See App.

613. **dixeras**: a true plupf., referring to time prior to the last

utterance of Chremes, just as one often says in reply to someone's suggestion, "I *hadn't thought* of that"—*i.e.* had not, a moment ago.

614. **circumiri**: colloquial, *to be got around, i.e. imposed upon.* For such uses of the inf., see notes on 92 and 153.

614. **commodum**: as a temporal adverb, is colloquial. The steps in its development may be represented thus: *measuring with, having proper measure, exactly corresponding with;* then, as an adverb with the idea of exactness predominating, *precisely;* then applied to a time, as here, *just now.* Cf. *modo,* used in the same sense. The English word "just" ("I was *just* discussing," etc.) had a similar development starting with the idea of *ius, what is right and proper.*

615. **id quidem**: cf. note on 164.

617. **fit obuiam**: see note on 52.

618. **qui istanc**: a suitable verb is easily supplied.

619. **uisumst**: *seemed proper.*

620. **prendo . . . solum**: *button-hole.*

621. **quor non uides . . . ut**: *see to it that.* Compare the common use of *uide* (to which *quor non uides* is practically equivalent) with *ut* and *ne, e.g.* 803, *uide ne pecces;* Hec. 484; Plaut. Truc. 701, *uide tu tuom officias,* etc.

**sic**: *i.e.* in the way I am about to suggest.

623. **liberalis**: *a person of fine sensibilities.* See note on 168.

**fugitans**: *shy of;* felt as an adj. A. & G. 218 *b*; B. 204, 1 *a*; G. 375 and notes; H. 399, II.

624. **nam**: introducing an explanation of what is only implied in the preceding line: (*one might otherwise expect him to resort to harsh measures*) *for,* etc. What Geta says in 624 and 625 would have especial weight with Demipho, as it would remind him that his lawyers really advised nothing of the sort, but regarded the issue of a lawsuit as doubtful (cf. 446 f.).

**modo**: see note on 614.

625. **auctores fuere ut**: *urged him to,* lit. *were suggesters* (*of the plan*) *that.*

626. **hodie**: see note on 377.

628. **iam id exploratumst**: *that point has been already looked into.*

**sudabis satis**: *you'll find it hot enough.*

629. **inceptas**: the Germans use *anfangen* in exactly the same sense.

**ea eloquentia** may be the subject of *est*, or an abl. characterizing Demipho. *Ea* here is equivalent to *talis* (or *tali*).

630. **pono**: *granted that;* lit. *I lay (it) down (as an hypothesis).*

**tandem**: *at length, at last*, then as here *after all.*

631. **capitis**: referring, as often, to personal liberty and civic rights. If Phormio were beaten in the suit and the court should find damages against him, he would have no money with which to pay them. He would accordingly become Demipho's slave, thus losing his *caput.* Demipho on the other hand, if beaten, would be able to pay whatever damage the court might impose. His *caput* was not in danger.

633. **dic quid uis**: see note on 358.

634. **in manum**: *cash down.*

635. **facessat**: *hinc se faciat, id est, abeat*, says Donatus.

636. **di sunt propitii**: mental derangement of any sort was supposed to be due to the ill will of the gods; sagacity and wisdom, to their favor. Cf. *e.g.* Plaut. Mil. 700, *di tibi propitii sunt, you are level-headed.*

638. **ut est ille bonus uir**: *so good a man is he.*

**commutabitis**: *bandy.*

640. **non potuit melius peruenirier eo**: *we could not better accomplish the purpose*, etc., lit. *it could not better be come through to that*, etc.

643. **nimium quantum**: *an amount that is altogether too much.*

**si . . . daret**: a so-called "less vivid future" ("ideal") condition, from a past point of view.

644. **talentum magnum**: referring to the Attic silver talent, called *magnum* to distinguish it from other *talenta* of less weight and value. This Attic talent was the one most extensively recognized.

**immo malum hercle**: *great Scott! I'll give him a big thrashing, rather* (*than his 'big talent'*), *dabo* being understood from the preceding *daret.*

645. **adeo**: *precisely, just.* See note on 389. In this sense it is chiefly used in connection with a pronoun.

**ei**: with long *e* as in 972, 1030; Hec. 573.

646. **locaret**: sc. *in matrimonium*.

**parui**: A. & G. 222; B. 210, 4; G. 381 and 382; H. 408, III.

647. **non suscepisse**: *did not undertake to rear*, lit. *did not take up* (*from the ground*). A father could, if he chose, have a new-born child put to death. If he was willing to bring up the child, it was customary for him to indicate the fact by lifting it from the ground. The penurious Demipho, to avoid the extra expense of providing a dowry for her, had not reared a daughter of his own, but a worse calamity had overtaken him — he must now provide a dowry for an entire stranger. The dowries mentioned in Terence vary all the way from 5 minae (about $90) to 10 talents (about $11,000). Cf. Heaut. 838, 940; And. 950 f.

**quae . . . petat**: a "predicating characterizing" clause of the developed type. See note on 488.

648. **ut ad pauca redeam**: *to put it in a nutshell*, lit. *to return* (*to the beginning and reduce all*) *to a few words*.

**illius**: to be read either as *illĭus*, or *illīus*.

651. **fuerat**: viewed as prior to the time of *uolui*. It would seem more natural to say *fuit*, with reference merely to the speaker's past. Cf. Ad. 686, *uirginem uitiasti, quam te non ius fuerat tangere*.

652. **uenibat**: observe the force of the imperfect. For the form, see note on 480.

653. **in seruitutem . . . ad ditem**. Notice the means employed to heighten the pathos, *in seruitutem* instead of *in matrimonium*, and *ad ditem* (*ad* expressing mere motion toward, delivery at the house of, like so much merchandise) instead of *diti*, which would cover the "for" idea, as well as the "to" idea, and call attention to the interest felt in the proceeding and to the advantage it would bring.

**pauperem**: a wife who had brought only a small dowry to her husband occupied a comparatively humble position in the family.

654. **erāt**: cf. *decipīs*, 528.

655. **quae adferret**: a "predicating characterizing" clause of the original type, thrown into the past. See note on 488.

**qui dissoluerem**: a clause of purpose; *qui*, *whereby*. See 130, note.

656. **si uolt Demipho**, etc.: notice the emphatic position of *uolt*, *if Demipho is only willing*. This implies that Phormio appreciates the excessive character of his demands, but nevertheless wishes it understood that all depends upon Demipho's yielding.

660. **inprudentem** (*in* + *pro* + *uidens, not fore-seeing*): *i.e.* without realizing the consequences of it all.

661. **animam**: an exaggeration for an enormous amount.

**oppositus pignori ob**: *mortgaged for*, lit. *presented* (*put up against*) *for a pledge in consideration of*.

663. **oiei**: *whew!* though it will not always bear this translation.

664. **ne clama**: *ne* with the present imperative is strictly poetical at all periods, occurring in prose only in Livy, 3, 2, 9, *ne timete*.

665. Notice the affected modesty of the diminutives: *aediculae* (663), *ancillula*, *pluscula*. With *pluscula*, a diminutive formed from the nom. and acc. neut. form of the comparative, cf. *plusculum* (Plaut. Amph. 282; Pers. 21; Cic. de or. 2, 24, 99), *compluisculos* (Ter. Hec. 177), *maiuscula* (Eun. 527), *meliuscula* (Hec. 354), *tardiuscula* (Heaut. 515).

667. **sane**: *if you will;* colloquially used with imperatives.

668. **sescentas**: the most common word for an indefinite large sum, where the Greeks said *μυρίας*, and we say "a thousand."

**scribito**: notice that this, while a command in form, expresses hardly more than a permission, *he may if he choose*. The two ideas, one representing an urging, the other a yielding of the will, readily pass into each other. Cf. "you *may march* yourself straight home," where "may march," an expression of permission, has the force of an imperative.

669. **nil do**: see note on 388.

**inpuratus me ille ut etiam inrideat**: for the significance of the position of the first three words, see note on 200; and for the construction of *ut . . . inrideat*, see note on 304.

670. **filium**: logically the subject of *ducat*, grammatically the object of *fac*. This is a common phenomenon with *fac* in colloquial Latin, when the logical subject of the verb of the *ut*-clause precedes the *ut*.

673. **eicitur**: sc. *Phanium*.

674. **quantum potest**: *quantum* in this phrase seems akin to the acc. of extent and is to be translated, according to the context,

by *to what extent, so far as*, or, when the reference is to degree of rapidity or promptness, by *as quickly as, as soon as.*

**potest**: *i.e. fieri potest.* Cf. 897; Ad. 909.

676. **illi**: the relatives of the girl to whom he claimed to be betrothed.

**iam**: *at once*, modifies the whole conception, *constituerunt dare;* hence its position before the entire phrase, instead of immediately before *dare.* The dowry was commonly given shortly before the wedding.

677. **repudium renuntiet**: *break off the engagement*, lit. *give notice of the separation.* Cf. 928, *repudium remittere.* The *re-* (in *renuntiare* and *remittere*) emphasizes the idea of *restoration* to a previous condition.

678. **quae quidem illi res**: the expression *quae res . . . bene uortat* was a common formula for invoking a blessing upon any transaction. His having the usual formula in mind accounts for the contrasting *quidem: and may this piece of work — not, as is the usual prayer, prosper* (*bene uortat*) *— but uortat male.*

679. **adeo**: *very*, lit. *to that degree, to such a degree, so*, then *very.* Cf. "I am *so* glad to see you," *i.e.* very glad. See note on 389.

680. **Lemni**: see note on 66.

681. **dixero**: not a true fut. perf. See English parallels cited in note on *conduplicauerit*, 516.

## ACT IV, SCENE 4.

682. **hem**: *hello!* indicating his surprise at finding Antipho here.

**emunxi**: *cleaned out.*

683. **satin est id**: an expression intended by Antipho to mean, *Is that all you have done? i.e. you know you have betrayed me besides.* Geta, trifling, pretends to understand it as referring to the amount of money, and replies: *hanged if I know* (*whether it is enough, or not*): *it is all I was told to get.* See note on 399.

684. **eho**: *take that!*

**uerbero**: *you whipping-post* (*uerberare, to flog*).

685. **narras**: *i.e. mean* (*by the above question*).

**narrem**: merely echoing the preceding *narras.* See note on 122 Cf. 382, 389.

686. **mihi quidem**: the *quidem* contrasting *mihi* with others in whose fortunes Geta was *truly* interested; it conveys complaint at Geta's supposed faithlessness to the speaker. Contrast is also intended with the *te quidem* of the next line.

**redit** = *rediit*, as often. Cf. 55. The verse is probably to be read as follows: *ad rēs|tim mihi | quidem rēs | redit* | etc.

**planissume**: in translating, reproduce the force of the position of this word by a phrase of corresponding emphasis.

687. **ut** = *utinam*: cf. 711, 773.

**di deae, superi inferi**: asyndeton seems especially common in hurried or emotional expressions. This is due to a general tendency to omit, under excitement, what may easily be supplied.

688. **exemplum**: *example*, then (as here) specialized in meaning, *punishment*, which makes a person an example to others.

**em** = *en*, to be carefully distinguished from *hem*.

**si . . . uelis**: for the subjunctive, see A. & G. 309 *a*; B. 302, 2; G. 595 R. 3; H. 508, 5, 2.

689. **qui . . . auferat**: *who would*, etc.

**ad scopulum**: *ad* first meant *toward*, then by implication *all the way to*, and finally, this last idea becoming specialized as here, *against*.

690. **utibile** = *utile*, common in Plautus, but only here in Terence.

694. **enim**: *indeed*. See note on 332.

**noui**: *i.e. I dare say!*

695–696. As Phormio would not be able to pay back the money, he would have to choose one of two courses: he could stand by his agreement to marry Phanium, or else suffer the legal penalty for breach of contract.

697. **quin . . . possit**: A. & G. 319 *d*; B. 283, 4; G. 632; H. 504.

699. **iam si argentum acceperit**: *if he receives the money, the conclusion at once* (*iam*) *follows that he must marry her. Iam* strictly modifies neither *acceperit* nor *ducendast*, but rather the mental act of deciding what the logical conclusion of the condition would ultimately be. See App.

701. **tandem**: *after all*. Cf. Lucr. 5, 137.

702. **uocandi**: sc. *amicos*. Cf. 453.

**sacrificandi**: a wedding was preceded by sacrifices offered to the deities of marriage, especially to Hera.

**paululum**: notice the very emphatic position, *at least some little*, etc. This word is variously used as an adverb, an adjective, and a substantive.

704. **iste**: *your man.*

705. **quod**: *i.e. quot.* See note on 159.

706. **ater canis**: a common object of superstition. It will be remembered that Goethe represents the devil as appearing to Faust in the form of a black poodle.

707. **impluuium** commonly refers to a basin set in the floor of the house, into which fell the water from the roof through an opening directly above. This opening was called the *compluuium*. Occasionally, however, either one of these terms is used to denote the entire uncovered space including both the opening in the roof and the basin in the floor. Cf. Cic. Verr. I, 1, 23, 61; Serv. Verg. Aen. 2, 5, 12; Plaut. Mil. 159, 287, etc.

708. **gallina cecinit**: Donatus says this was an indication that the wife would survive the husband.

708–709. **interdixit hariolus; haruspex uetuit**, etc. It was customary, when anything of importance was to be done, to learn the will of the gods regarding it by consulting their interpreters.

709. **ante brumam**: before the winter solstice, Dec. 21, as Chremes had just returned from Lemnos with the income of his wife's estate (679 f.). It must then have been after harvest time. As he was later than usual in going thither (569), and remained there unexpectedly long (572–3), we may suppose the time to be about the first of November.

711. **iustissima**, superlative and emphatic by its position, is a sarcastic thrust at the utterances of the soothsayers. See note on *hariolare*, 492.

712. **ut** = *utinam.*

**me uide**: *look to me* (*for that*). Cf. And. 350; Plaut. Trin. 808.

## ACT IV, SCENE 5.

713. **quid uerborum duit**: *give us any of his nonsense; uerba dare, to give words* (*and nothing but words*), *i.e. to practise deceit.*

714. **hoc**: he is holding fast to his money-bag.

**amittam**: *let get away*, lit. *send away.*

**ego a me**: notice the juxtaposition (see note on 520) of the pronouns, both in a very emphatic position. There is an important, swaggering air about the whole speech.

**quin . . . adhibeam**: A. & G. 319 *d*; B. 283, 4; G. 556; H. 504.

715. **ut cautus est**: this differs from *quam cautus est*, in that *ut* is an adverb of manner, and *quam* an adverb of degree.

716. **opus factost**: see note on 584.

718. **rem ipsam**: *the very thing (that is going to happen)*, referring to *reiciat*.

720. **nuptum**: the supine was originally the acc. of a verbal noun used to express limit of motion, which fact explains why the construction is used only with verbs expressing or implying motion. Here *dare Phormioni* implies motion.

723. **malum**: *the deuce*. A parenthetical acc. of exclamation, that became a mere interjection. Cf. 948, 976; Ad. 544; and Donatus' note on Eun. 4, 7, 10.

**tua . . . refert**: A. & G. 222; B. 211, 4; G. 381; H. 408, I, 2.

**magni**: A. & G. 822; B. 211, 4; G. 382; H. 408, III.

## ACT IV, SCENE 6 [V, 1].

728. **quo**: = *ad quem?*

**referam**: a technical term found in such expressions as *rem ad senatum referre, to lay a matter before the senate.*

730. The position of *era* shows that her mistress was uppermost in her mind. The word, like the thought, comes first. See note on 200.

**suasum**: she had advised the marriage with Antipho.

732. **nam quis**: often in colloquial Latin for *quisnam*. This use of *nam* must not be confused with the inferential *nam;* it merely emphasizes the question and commonly implies wonder, surprise, etc.

**a fratre**: *from my brother's.*

The position of *exanimata a fratre*, coming as it does before the *quae*, indicates the astonishment of the speaker. See note on 200.

733. **quod**: referring in a general way to the part she had taken in bringing about the marriage.

**quom scirem**: on the subjunctive in adversative clauses in early Latin, see note on 22.

**infirmas**: divorce was easy, and the extent of Demipho's influence upon his son was an unknown quantity.

734. **id consulerem**: *consulo* sometimes means *duly consider*, and in this sense takes an acc. of direct object. Cf. Plaut. Most. 1088; Pers. 840, etc.

**interea**: *i.e.* until they should find Phanium's father.

736. **quid ago**: see note on 447.

737. **adeo an maneo**: see note on 447.

**dum . . . cognosco**: see note on 513.

741. **hinc**, *away from here*, shows that they were both standing near Chremes' house; **istorsum** (*isto* + *uorsum*), (*further along*) *in your direction*, shows that Sophrona was, however, further from it than was Chremes. This is natural, as she had just come from Demipho's house.

741. **sodes**: see note on 103.

742. **ne . . . appellassis**: for the form, see note on 308; for the force of the perfect in prohibitions, see that on 514.

743. **st** counts in the verse for a long syllable.

744. **saeuam**: notice the force of the position, *who is a perfect terror.*

746. **aliqua**: see note on 585.

747. **istoc**: causal ablative in emphatic position, *it was on that account.*

749. **illae**: the reference would be readily understood by Sophrona.

750. **aegritudine**: not used of bodily ills until after the Augustan period.

751. **male factum**: *too bad!* a mild expression for such an occasion, but not surprising coming as it does from Chremes. *Est* is regularly omitted with *male factum* and *bene factum*. See note on *factum*, 524.

**quae . . . essem**: causal.

752. **nuptum**: cf. 645 and 720.

754. **au**: an exclamation confined to women, *mercy on me!* Elision does not commonly occur in monosyllabic interjections. See Introd., p. xliii.

**duasne uxores habet**: there is much human nature in Chremes' astonishment that anyone else could have been guilty of such a thing. Chremes does not appreciate the humor of the question, but his audience would.

755. **illam alteram**: see note on 480.

**ergo**: here merely an emphasizing particle.

756. **posset**: subjunctive expressing purpose. It might be felt as an indirect question, *by an agreement as to how he could*, etc.

757. **sine dote**: a dowry was ordinarily thought necessary, in order that a clear distinction might be made between a wife and a mere concubine.

**uostram fidem**: an acc. of exclamation, to be accounted for as the object toward which the speaker's emotion is directed. No definite verb need be supplied.

**uostram**: objective, *in you*.

**temere**: a less general term than *forte*, implying specifically absence of design or thought.

759. **ut uolebam**: referring in a general way to his satisfaction with all the circumstances of the present arrangement.

760. **ambo** implies concerted action on the part of the two brothers, with a common purpose; **uterque** would imply independent action.

**opere maxumo**: *magno opere* was commonly felt as a mere adverb and was often written *magnopere*. Occasionally, and especially in early Latin, the two parts were felt as sufficiently distinct to admit of a comparison of the *magno*.

**fieret** is commonly *fĭeret* at the end of an iambic verse; cf. 593, and see Introd., p. xxxix, note 2.

761. **hic solus**: *i.e.* Antipho.

762. **opus facto**: see note on 584.

763. **oppido**: cf. 317.

765. **scibit**: see Introd., p. xlv, 2.

## ACT V, SCENE 1 [2].

766. **nostrapte**: this *-pte* is common only with the abl. sing. of possessive pronouns. It emphasizes the possessive idea, *nostrapte* meaning *our own*. Cf. Heaut. 388, *expedit bonas esse uobis*.

767. **bonos**, instead of *boni*, shows that *nos* is probably the acc. case.

768. **ita fugias ne praeter casam**: (*in running away*) *so run that, in addition to your hut* (*you do not lose your head*); probably a proverbial expression, from which the rest of the *ne*-clause (*caput quoque amittas*, or the like, is omitted. Proverbs are often quoted in an incomplete form, *e.g.* Cic. de orat. II, 64, 258 *agas asellum;* de finibus III, 4, 16 *fortuna fortis;* Arist. Vesp. 1422, ἔδροι τις (to be filled out with ἦν ἕκαστος εἰδείη τέχνην); cf. also "*sapienti sat*," "birds of a feather," "a word to the wise." See App.

770. **qui**: see note on 130.

**qui uiuat**: a "potential characterizing" clause, though the volitive feeling of *sit* colors the subordinate clause. See note on 488.

771. **qui recta praua faciunt**: the things of which Phormio had been guilty were really *praua*, but they had been made to appear *recta*.

772. **illi**: for *illic* = *in illa re*. See note on 91.

**ut stultissime quidem illi rem gesserimus**: *that we have acted like consummate fools!* A clause exclamatory in feeling, but conceived of as also expressing the result (hence *ut*) of circumstances.

**gesserĭmus**: the *i* of the perf. subj. was originally long, and this quantity is sometimes retained in the 2d pers. sing. and in the 1st and 2d pers. plur.

773. **modo ut**: introducing a wish.

**hoc consilio**: abl. of means, the following *ut*-clause being one of result.

**possiet discedi**: impersonal, *we can accomplish the desired end*, lit. *it can be come off* (*by us*). For this use of *discedere*, cf. the English phrase, "to come off victorious"; 1047, *pulchre discedo*. For the form *possiet*, see Introd., p. xxxix, note 2.

774. **haud scio . . . an**: this phrase originally meant, as here, *I do not know whether* (*or not*), etc.; but in classical times it had come to mean, *I am inclined to think that*.

775. **mutet**: merely re-echoing the *mutet* of Geta. See note on 122.

**autem**: see note on 503.

776. **ita faciam . . . ut . . . adducam**: *I will so do as to bring*,

etc., a circumlocution equivalent merely to *adducam*, the *ut . . . censuit* being parenthetical.

777. **prae**: prepositions were originally adverbs; these later became specialized in use and associated with particular cases. The early stage is represented in Greek by Homer, in whose verse the particles that were later prepositions are still drifting freely about. In Latin, reminiscences of this early use are rare except in the adverbial use of *ante* and *post*, and a few other words; *prae* is occasionally an adverb as here; also *pro* in *pro ut*, *according as*, and *sub* and *de* in *su(b)sque deque*, *both up and down*.

779. **praesentia**: agreeing with *tempora* understood.

780. **uorsuram solues**: *uorsura* means *a turnabout*, with reference to a debt, *a borrowing of money to pay a debt*. The expression *uorsuram soluere* seems to be a fusing together of *uorsuram facere* and *uorsura soluere*. Geta means that, in procuring the money for Phaedria, he has led the old man to believe that they need give themselves no further anxiety about Phanium. This trouble is for the present settled, but only at the expense of still more serious complications later on, when the true state of things becomes known. Cf. the next line, *praesens quod fuerat malum, in diem abiit*.

781. **praesens**: for the position of this word, see note on 200.

**in diem**: *for the time being*. The force of the preposition in such phrases seems to be *with reference to*, *directing one's view toward*, which is closely akin to the idea of motion implied by *in* with the acc. Cf. Eun. 1020; Cic. de or. 2, 40, 169, *in diem uiuere*, *to live with reference (only) to the time being*.

783. **eius**: *i.e.* Nausistrata (cf. 776 f.). A slight gesture would prevent all ambiguity. See App.

## ACT V, SCENE 2 [3].

784. **ut soles**: *in your happy way*. Demipho realizes that she is a woman who must be gently handled, but he is equal to the occasion; cf. Scene 9.

786. Notice the contrast obtained by chiasmus, *nunc opere — re dudum*. For the allusion in *re*, see 681.

787. **factum uolo**: *it is just as I would have it, i.e. you are*

*quite welcome*, lit. *I wish it done*, a polite formula of approval. Cf. Plaut. Bacch. 495.

788. **bene parta**: *hard-earned acquisitions.* For similar uses of the participles, cf. *bene facta, male facta, bene dictum* (20).

789. **bina**: *two each year*, hence *bina* instead of *duo*.

790. **statim** (from *stare, to stand*): *regularly, as a standing thing.* With another application of its root-idea, *statim* means *while still standing, without changing position*, hence *immediately*. Cf. "on the spot."

791. **rebus uilioribus**: in Latin comedy, the temporal element is nearly always prominent in the abl. abs. It never gets further away from that idea than in the present instance.

**hui**: a whistle of pretended surprise.

792. **quid haec uidentur**: *how does that strike you?*

**scilicet**: *I should say so!* in answer to Nausistrata's question, which really meant *isn't the contrast striking?*

793. **parce**: sc. *tibi*, or *uoci*.

794. **ut possis cum illa**: an ellipsis is to be felt of some infin., meaning *to deal with, cope with*, or the like. Demipho expected there would be a scene, possibly a storm (cf. *ne suscenseat* in 720), when Nausistrata broke the news to Phanium.

795. **abs te**: see note on 732.

## ACT V, SCENE 3 [4].

796. **nollem datum** = *uellem non datum (esse)*.

797. **paene plus**: sc. *dixi*, or a similar word.

798. **iam recte**: *it's all right;* cf. the German phrase *schon recht.* Chremes, having by this time noticed his wife, hardly knows at first what he is saying. As he has to say something, *iam recte* serves as well as anything. Demipho, true to his nature, promptly gets impatient at his brother's strange conduct.

**quid tu**: the emphatic *tu* makes the expression very different in tone from a mere *quid*, or *quid ais*, to which it has sometimes been said to be equivalent. It practically amounts to, *what is the matter with* YOU? With *tu*, probably no particular verb was felt to be omitted; it merely stands in a general way as the subject of action.

800. **nostra**: sc. *refert*. Cf. 723.

**magni**: sc. *refert*. Cf. 723.

**praeterhac**: a form common in Plautus, but occurring in Terence only here, and possibly Ad. 847. *Praeterhac* differs from *praeterea* in meaning, as *haec* differs from *ea*. See note on 347.

801. **sic erit** gives assurance of future confirmation. Cf. Heaut. 1014; Ad. 182, etc.

802. **satin** = *satisne*.

803. **au**: see note on 754.

805. Chremes has been making signs to Demipho throughout the scene, and now begins to get desperate at his failure to make him understand.

806. **nil**: *i.e. nonsense.*

**quid siet**: *what it's all about.*

**perdis**: cf. 856, where *enicas* is similarly used.

807. **equidem hercle nescio**: *I'll be hanged if I know!*

**ita . . . ut**: *as truly as.*

**at**: often used, as here, in introducing imprecations and occasionally also in friendly prayers. See Harper's Dict. B, 3, *c* and *d*. The *at* denotes a sort of opposition to the general situation.

808. **uostram fidem**: see note on 757.

809. **ipsam**: contrasted with Chremes.

**aut scire aut nescire**: *i.e. to know the truth or falsity of.*

**ah**: an exclamation caused by Demipho's *una omnis*, which would include Nausistrata.

810. **apud**: with personal object, commonly calls attention to the characteristics or the vocation of its object. If you are a banker, *apud te* means *at your bank;* if a merchant, *at your store;* if an author, *in your works;* if merely thought of as a private individual, *at your house, in your make-up as a man, i.e. in your heart, in your eyes*, or the like.

811. **uin satis quaesitum mi istuc esse**: *do you wish me to have done with my questions?* lit. *do you wish that matter to have been inquired about enough by me?*

**illa filia**: see note on 137.

812. **amici nostri**: said with a significant look, as a safe way of referring, in the presence of Nausistrata, to the daughter of Chremes himself.

**mittimus**; see note on 447.

**hanc**: *i.e.* Nausistrata, not Phanium. Cf. 813, *ire igitur tibi licet, Nausistrata.*

813. **quid ni**: see note on 64.

**illa**: while in reality referring to the same person as *illa filia* above (811), viz. to Phanium, is not so understood by Demipho. By *illa filia*, he means the daughter of Chremes; by *illa maneat*, Antipho's present wife, whom he supposes to be another person.

814. **sic**: anticipating *manere hanc*, 815.

815. **perliberalis**: *very lady-like.* See note on 623.

817. **respiciunt** originally meant *look back at;* then, as this act would imply interest in the thing looked at, it developed the meaning *take interest in, care for.* Cf. the English derivative from it, "respect."

818. **potuit**: cf. note on 303. See App.

819. **heus**: *mind you!*

## ACT V, SCENE 4.

820. **ut**: *however.* Sloman's interpretation, *considering that*, would require an adverb with *sese habent.*

**fratri**: used here for *fratri patrueli, cousin*, as in Cic. Clu. 24, 60; ad Att. 1, 5, 1; Cat. 66, 22.

821. **scitum**: from *scisco.*

822. **quas**: perhaps the only instance (excepting one or two in late Latin) of the acc. with *medeor; medicor*, however, occurs with the acc. in Verg. Aen. 7, 756.

**quom . . . sient**: a general condition in which we should expect the indicative, were it not colored by the verbs (*mederi possis*) of the clause in which it stands.

**paulo**: *with little, i.e.* easily. *Paulum* is common as a substantive in early Latin; *e.g.* Plaut. Curc. 125, *de paulo;* Ter. Ad. 949; And. 903; Heaut. 498, etc.

**quas possis**: a predicating characterizing clause (see note on 488); the potential idea that is felt lies in the meaning of the verb itself, not in the mood.

825. **si . . . celetur**: referring "less vividly" to the future as a more remote possibility.

**sin patefit**: the change of mood seems to indicate a greater

probability of the actual coming-to-pass of this condition. The present tense, treating the act as one that is possibly already in progress, is perhaps due to the same feeling.

When *facio* is compounded with prepositions, it forms its passive regularly, *e.g. inficior;* when compounded with other parts of speech, it follows its own conjugation, *e.g. pateflo, commonefio*, etc.

827. **ubi . . . possim**: *where could I (if I should try), possim* being really the conclusion of a "less vivid future" ("ideal") condition. One should be careful not to confuse this subjunctive with such deliberative subjunctives as that in *quid agam, what shall I do?* which expects some expression of the will in reply. It would be possible to extend the term "deliberative" to cover such questions as this, but, if that were done, we should have to make several distinct classes of deliberative questions, *e.g.* (1) those involving the will, *e.g. quid agam, what shall I do?* (2) those with the "potential" (sometimes so-called) subjunctive, never in any way connected with the will, *e.g. quid sit optimum, what would be best?* (3) such uses of the indicative as in *quid est optimum, what is best? quid erit optimum, what will be best?* etc.

## ACT V, SCENE 5.

830. **Phaedria**: for the quantity of the final *a*, see note on Geta, 179.

**propria**: *as his own.* For the construction and the form of *poteretur*, see note on 469.

**emissast manu**: *i.e.* released from the *manus*, or power of her master. This giving up of all claim to a slave was symbolized by a ceremony in which the master first took hold of the slave, as still his own, turned him about, and then released him from his grasp, a free man.

832. **aliquod**: see note on 159.

**sumam**: *take, appropriate.* Cf. Ad. 287, 854.

833. **quid ais?** an expression used merely to attract attention, like "Say!" "O say!" "I say!"

834. **satietatem amoris . . . absumere**: *take his fill of love.*

835. **partis tuas acturus est** reminds one of Demipho's former words (267), *tradunt operas mutuas.*

837. **Sunium**: a town on the southern coast of Attica, near the promontory of the same name. It was evidently famous as a slave market.

**ire**: see note on *dare* in 532.

838. **dudum**: viz. in 665.

840. **ostium concrepuit**: the doors of Greek houses often opened outward. They were frequently (regularly, in the case of families who could not afford to keep an *ostiarius* to tend the door) kept bolted on the inside (cf. Heaut. 275 ff.; Ad. 634). The expression *ostium concrepuit* seems to refer to the noise attendant upon drawing the bolt and starting the door, all of which would indicate that some one was about to come out. It is commonly explained, chiefly on the authority of Plutarch (Poplic. 20), as referring to a knock by which a person about to come out is supposed to have warned passers-by against the danger of being hit by the door. But such extreme precaution would in any case seem absurd and unnecessary, especially so when we know that other noises accompanied the opening of a locked door, in ancient, as well as in modern, times. Another serious objection is the fact that *concrepare* refers to a rattling, creaking, or grating sound, not at all to anything like a knock, which is indicated by *pulsare*, *pultare*, *pellere*, — words never used of persons about to come out of a house. Plutarch's remarks are professedly based upon expressions of this sort found in the comic poets, and are probably due to a misunderstanding.

The tense of *concrepuit* is to be explained as referring to the instant before, just as we upon hearing a knock may say, "some one knocked," as well as "some one is knocking."

## ACT V, SCENE 6.

841. **Fortuna** and **Fors Fortuna**: the words *uostra* and *onerastis* in the next verse show that the conception here is of two distinct deities.

843. **quid sibi uolt**: *what does he mean?*

844. **mihi**: A. & G. 236; B. 188, 2 *b*; G. 351; H. 389. Cf. Plaut. Epid. 344, *mihi cesso, quom sto.*

**umerum hunc onero pallio**: the *pallium* (after which the *fabu-*

*lae palliatae* took their name) was worn out of doors, even by slaves. When there was need of haste, the lower folds of the garment were drawn up (and here thrown over the shoulder), so as not to impede one's progress.

845. **adque**: *i.e. atque;* see Introd., p. xliv.

**quae . . . contigerint**: the subjunctive is probably due to the influence of *sciat;* but it would be possible in such familiar speech to regard the *quae* as interrogative instead of relative, *that he may know of all this*, viz. *what has happened.*

847. **em tibi**: *see that, will you?* For *tibi*, see on *mihi* above, 844.

848. **reuocari, cursum quom institeris**: probably alluding to some practical joke that was wont to be practised on slaves, similar to that practised by boys nowadays in calling to a person on the street, and then asking him how far he would have been if he had not stopped.

**institeris**: subj. of indefinite 2d person.

849. **pergit hercle**: *he is deucedly persistent.*

**tu**: emphatic and contemptuous, *a nuisance like you.*

**odio tuo**: *your odious conduct.* Cf. Hor. Sat. 1, 7, 6, *odio qui posset uincere regem.*

850. **uapula**: *you be hanged!* lit. *be flogged!*

**uerbero**: see note on 684.

851. **familiariorem**: *pretty intimately connected with me.*

852. **ipsust**: see note on 178.

853. **O** is here elided, thus forming an exception to the rule. See note on *au*, 754.

**quantum est**: an expression of quantity, where we should expect an expression of number. It would seem still more natural to omit the phrase altogether.

854. **solus**: *i.e.* to a very exceptional degree.

**diligere**: not an infinitive.

856. **delibutum . . . reddo**: see note on 559.

**delibutum gaudio**: *steeped in joy*, lit. *besmeared with joy.*

**enicas**: see note on 806.

858. **aderas**: in English one would be likely to use the perf., *have you been here all the time?* but the imperfect is quite intelligible, referring to the immediate past.

859. **apud forum**: Terence never says *in foro*, though that phrase is common in Plautus. See And. 254, 302, 745; Ad. 154, 404, 572.

861. **omitto proloqui**: it is merely for the sake of convenience in explaining what happened, that Terence represents Geta as sent to Phanium. That occurrence is accordingly briefly dismissed.

862. **gunaeceum**: there were two distinct parts to a Greek house, — the *andronitis*, or men's apartments, and the *gynaeconitis*, or women's apartments, also called the *gynaeceum*. The Greek women were kept in close seclusion in the back part of the house.

866. Notice the readiness with which the Latin at all times falls into indirect discourse.

867. **suspenso gradu**: translate by the corresponding English idiom.

**ire perrexi**: practically equivalent to *ibam*, the idea of progressive action being expressed by a separate word, instead of being left to the less definite imperfect tense. This, too, makes it possible to leave the series of perfects unbroken, and thus heighten the rhetorical effect.

**astiti**: not from *asto*.

868. **animum** commonly refers to the thinking, feeling part of a man, *mind, soul;* **animam**, merely to that which he shares with all living things, *the life principle*, or, as in this line, *the breath.*

**animum . . . attendere**: *to listen*, lit. *to stretch the mind toward.*

869. **hoc modo**: *like this.* He puts his hand to his ear and leans forward, to show how it was done. This interpretation of *hoc modo* is more in harmony with the liveliness of the narration than to take it as referring tamely to what he has previously said.

**modō**: not to be confused with *modŏ*.

869. **captans**: the frequentative calls attention to the eagerness with which the act was performed.

870. **paene** is, with verbs, commonly used only with a perfect tense; it is not found with the imperfect, because in its very nature it has reference to failure of *accomplishment*, rather than of progress. It is rarely found with the subjunctive.

871. **mirificissumum**: for the more common classical form.

872. **uxori**: the dat. of reference where one might expect a gen. Cf. "servant to the queen." Such a dat. is common in the

predicate with *est*, but instances like *uxori*, where the dat. depends upon the substantive, are rare. Cf. Plaut. Mil. 1431, Pr. *Quis erat igitur?* Sc. *Philocomasio amator.* The dat. differs from the gen. in such cases, in calling attention to the idea of interest involved.

873. **in Lemno**: see note on 66.

874. **utin . . . ignoraret**: see note on 304.

**credito**: the present imperative would be expected. A. & G. 269, *d*; B. 281, 1; G. 268; H. 487.

876. **ipsi** emphasizes the idea of secrecy.

877. **inaudiui**: *have had an inkling of.* This word perhaps belongs to an obsolete, inchoative form (*inaudisco*), which meant *to begin to hear*, though *indaudiat* is found in a fragment of Afranius.

Antipho had of course heard something from Sophrona and from Phanium herself about the latter's origin. Cf. also 389, where the name assumed by Chremes in Lemnos, viz. *Stilpo*, is shown to have been mentioned in court.

880. **adhibendae**: for a similar use of *habendae*, cf. 827.

**fecero**: see notes on 308 and 516 (*conduplicauerit*).

883. **ita me di ament**: for this use of *ita*, cf. "so" in the formula, "so help me God!" Cf. 165, 954.

**bene factum**: *gone well.*

## ACT V, SCENE 7.

884. **tantam fortunam . . . esse datam**: for the force of the infinitive, see note on 153. This passage forms an exception to the rule, since the inf. of exclamation is commonly used only of thoughts of an unpleasant character. But see App.

886. **adimere**: notice the change of construction. The gerund would be more regular, but *occasio* sometimes takes the inf. in early Latin, *e.g.* Plaut. Capt. 422; Curc. 59; Pers. 722, etc.

889. **datum erit**: *it will stay given, erit* alone being the verb.

**re ipsa**: *i.e. the turn things have taken.*

890. For the bearing of this verse upon the question as to whether masks were worn by actors in the time of Terence, see note on 210.

893. **non eo**: see notes on 388 and 446.

## ACT V, SCENE 8.

894. **gratias**: the regular phrases are *gratiam habere, to feel grateful*, lit. *to have gratitude* (*in one's heart*), and *gratias agere, to express gratitude*, lit. *drive it* (*out*). The plural is here used because it has to serve as the object of *ago* as well as *habeo*.

896. On the position of this verse, see App.

897. **quantum potest**: see note on 674.

900. **at** sometimes introduces an expression of surprise, surprise involving an adversative relation — *opposition* to what was expected.

**nos ad te**: note the contrast produced by the juxtaposition (see note on 520) of pronouns. *We* were going to *you*, and here *you* have come to *us*.

902. **uerebamini**, etc.: see App.

904. **heus**: *mind you! see here!*

906. **id adeo**: *precisely this*. For the use of *adeo*, see note on 389.

909. **tanto opere**: *tantopere*.

910. **dehortatus**: trisyllabic. See Introd., p. xlii.

913. **eam nunc**: see App.

914. **quae . . . coram me incusaueras**: *which you had complained of in my presence* (viz. in 413 ff.), *coram* probably being a preposition instead of an adverb, as it is commonly taken.

915. **inluditis**: *play against, poke fun at*, originally construed with the dat.; but it early came to be used with the acc., in the general sense of *ridicule*.

917. **quo redibo ore**: the fut. indic. should probably be distinguished here from the present subjunctive. *Quo redeam ore* would imply deliberation as to what expression of countenance it would be best to wear: *i.e.* shall I go back looking penitent, arrogant, or how? *Quo redibo ore* on the other hand is a purely rhetorical question; the real meaning is, *how shame-faced I shall look, to go back under such circumstances!* The indicative, however, is frequently used in Plautus and Terence in questions of deliberation.

**quam contempserim**: a causal-adversative clause; causal, if understood as giving the reason for asking the question; adversative

in its relation to the act of *redibo* itself. It is often impossible to determine which of the two ideas is uppermost in such clauses.

918. **ad forum**: *i.e.* where the bankers and money-changers were located.

922. **rursum rescribi**: *to be re-transferred.* When Demipho appeared with the money for Phormio, he avowed (714 ff.) that he would never pay over the money without having witnesses of the whole transaction. It seems, accordingly, that he first deposited the money with his banker, and then had him transfer the credit to the account of Phormio. He now wants Phormio to order it re-transferred.

925. **sin est ut uelis**: a circumlocution for *sin uis*, calling attention more particularly to the *state of things* involved in the wish, rather than to the wish itself. Cf. "if you wish" and "if it is true that you wish."

928. **quom . . . remiserim**: a causal-adversative clause. Causal, if understood as giving the reason for the whole assertion; adversative, in its relation to *decipi*. See notes on 23, 208, and 917 (end).

**uostri honoris causa**: Demipho and Chremes would feel disgraced at having a poor daughter-in-law in the family.

**alterae**: archaic for *alteri*.

**repudium . . . remittere**: *to break a marriage engagement*, lit. *to send back, let loose, a separation.*

929. **dabat**: the imperf. is used because the dowry had been agreed upon, but not yet paid. All the arrangements relative to the marriage are conceived of as being in progress in the past.

**in** = *isne* (from *eo*). Cf. *audin*, *uiden*, etc., for *audisne*, *uidesne*, etc. For this use of the pres. ind., see note on 388.

930. **istac magnificentia**: *that ridiculous bombast of yours.*

931. **fugitiue**: here merely a term of abuse. Cf. the English word "scamp," which originally meant "one who *scampers.*"

932. **adeo**: *to such an extent*, viz. as is implied in the air you assume. See note on 389.

**irritor**: be careful not to understand this as though it were *irritatus sum.*

933. **ut filius . . . habitet**: in apposition with the following *hoc: that my son may live with her at your house, that has been (and still is) your plan.*

935. **quin . . . cedo**: see notes on 223 and 197.

936. **immo uero**: in this combination with *uero*, both syllables of *immo* seem to be regularly short at the beginning of iambic verses. Cf. Hec. 726; also *immo quod* in Hec. 437.

**in ius ambula**: any one who had a grievance against another could thus summon him into court. If the latter would not go peaceably, the plaintiff had a right to carry him there by force.

938–940. **indotatis** and **dotatis**: for the substantive use of fem. adjectives, see note on 298.

**dotatis**: a hint to Chremes that it may be for his interest to drop further proceedings. Phormio knows the perfidy of Chremes and threatens by this hint to reveal it to his wife; but Chremes is so confident that his secret has been well kept, that, as shown by *quid id nostra*, Phormio's insinuation does not disturb him.

**quid id nostra**: see note on 800.

**nihil**: dissyllabic.

942. **nullus sum**: see 179.

943. **educat**: Terence commonly uses *educere* in this sense.

**sepultus sum**: *nullus sum* above (942) implied *I'm dead*. Phormio turns the screw again, and draws from Chremes this still more despairing groan, (*yes*) *and buried too*.

944. **adeo**: see notes on 389 and 906.

**illi**: a still more pointed allusion than that previously made in *dotatis*, and this time Chremes understands. Phormio has said enough to open his eyes.

**denarrabo**: *i.e. from beginning to end*, the *de* being intensive.

945. **eras** and *es* may be used indifferently in such cases, according to the conception. Cf. 858, *tu quoque aderas?*

**ludos facit**: cf. the expression *make game* of any one.

946. **missum te facimus**: cf. *inuentas reddam* in 558.

**quid uis tibi**: see 843.

947. **argentum . . . condonamus te** represents a fusing together of two constructions. *Donare* takes either *aliquid alicui, to give something to some one*, or *aliquem aliqua re, to present some one with something*. The feeling accordingly grew up, that the acc. of the person and the acc. of the thing were both allowable with such verbs, and to this feeling is due such a use as found in the present sentence. Cf. similar instances in Eun. 17; Hec. 849,

etc. This double acc. with verbs of giving is not found in the classical period.

948. **malum**: see note on 723.

949. **sententia**: see App.

950. Notice how the metrical accent, without regard to the word-accent, shifts from one syllable to another in a repetition of the same words.

951. **ratum**: *thought out* (*reor*), then (as here) *settled.*

952. **hic haec**: when different cases of the same pronoun are used, the nom. regularly precedes any other case, and the acc. precedes any other than the nom.

953. **nisi**: see note on 475.

954. **ita me di ament**: *bless me!* For this use of *ita*, see note on 165.

**inieci scrupulum**: an expression borrowed perhaps from the inconvenience caused by a pebble in one's shoe. From this, *scrupulus* came to be used of anything that causes uneasiness, *e.g. anxiety, doubt, scruple*, etc.

955. **hicine ut**: see note on 304.

The second *i* in *hicine* is merely the *e* of *ce* (*hice*), weakened.

956. **emori**: the *e* being intensive = *outright*, though its force is often imperceptible.

**satius**: *satis* means *enough, sufficient;* then, *satisfactory;* then, in a more general sense, *according to one's wishes, desirable*, or, in the comparative, *more desirable, better.*

957. **praesenti**: *present, ever ready to act, resolute.* Cf. Eun. 769.

959. **id celare . . . uxorem.** A. & G. 239 *d*; B. 178 *e*; G. 339; H. 374,2.

963. For the hiatus after *ulcisci*, see 146 and note.

**attat**: see 600.

**haereo**: *I'm in for it.* Cf. the more complete expression in 780, *in luto haesitas.*

Notice the loose use of tenses in this line, unusual in Latin, but common in English. Here the present is more vivid and forcible — the emergency is referred to as already upon him.

964. **gladiatorio animo**: such purely Roman allusions are very rare in Terence, though common in Plautus.

966–967. **hoc fretus . . . quom . . . excessit**: *quom* is here equivalent to an explicative *quod*, *the fact that*, or *in that*. This use was entirely distinct in both origin and development, from the temporal or causal *quom* (*cum*), and was always used with the indicative. It is very common in early Latin and is not infrequent even in classical times, especially after such expressions as *gratulor*, *gratias ago*, etc. The passage *eo . . . cum . . . consecutus est* in Cic. de sen. 19, 68 has been corrupted by some editors, owing to a failure to recognize this use. See App.

967. **unde** = *a qua*.

969. **ex re**: see note on 449.

**istius**: dissyllabic.

970. **ain tu**: merely a formula expressive of indignation, wonder, or the like. The *tu* is commonly added only when strongly marked contrast with others is intended. Here Phormio has just addressed Demipho. He now turns to Chremes with *and what do you mean?*

**lubitum fuerit** = *lubitum sit*. See note on 516. This subjunctive takes its modal coloring from *feceris*, which in turn expresses an adversative relation to the main clause.

971. **feminae**: *uereor* occasionally in early Latin, and once in Cicero's Letters, takes a genitive after the analogy of the gen. with *piget*, etc. Translate *show respect for*, *feel fear because of*.

972. **quin**: following the idea of prevention implied in what has preceded.

**nouo modo**: it is noteworthy that the fault of which Chremes had been guilty is here set down as a very unusual thing for those times.

974. **dabo**: *render*, as in And. 683, Heaut. 950, Eun. 212, etc.

974–975. **ita . . . incensam . . . ut ne restinguas**: *so enraged that you* SHALL *not*. The *ne* shows that this *ut*-clause is an expression of determination involving the will, and it must accordingly be translated by *shall not*, instead of *will not*. The negative of the latter expression would be *non*. See App.

976. **malum**: *the mischief!* serving also as the antecedent of *quod*. This verse is identical with Plaut. Most. 655.

**duint**: see note on 123.

977. **tantane adfectum esse**: for the use of the inf. with *-ne*, see note on 153.

978. **scelus**, strictly referring to the deed, here as often in vulgar speech designates the person guilty of it, viz. *scoundrel.*

979. **publicitus . . . asportarier**: *i.e.* as a public nuisance, a menace to society.

980. **prorsum** (*pro* + *uorsum*): lit. *turned forwards;* then, *straight ahead, not swerving in any direction;* then, *exactly, precisely*, or, as here, *absolutely, utterly.*

981. **in ius eamus**: see note on 936.

**huc**: Phormio proposes that Nausistrata shall act as judge this time.

982. **dum**: *while.*

983. **enim**: this position of *enim* is un-Ciceronian; see notes on 113 and 465.

**una iniuria**: *one case of assault* against Demipho, who had already laid hold of him. Chremes next takes hold, drawing from Phormio the further threat *alterast*, etc. (984.)

984. **agito**: *bring action.*

985. **enim uero**: see note on 465.

988. **taceam**: an echo, as it were, of the preceding *taces.* See notes on 122, 382, etc.

**oculum**: *an eye, his eye.* For the singular, cf. "black a man's *eye*," "black *his eye* for him." Dziatzko, strangely enough, concludes from this that Phormio must have had only one eye.

989. **est ubi**: taken together, like ἔστιν ὅτε, as an adverb meaning *sometime.*

**probe**: *in fine style.* Notice the emphatic position.

## ACT V, SCENE 9.

990. **qui** = *quis.* See note on 129.

991. **obstipuisti**: the form *obstipesco* is, for Terence, a better attested spelling than *obstupesco*, etc. Cf. And. 256; Ad. 613.

992. **hicine ut**, etc.: see note on 304.

993. **creduas**: see Introd., p. xxxix, note 2.

998. **non . . . temerest quod**: *it is not without reason, that*, etc., the *quod*-clause being the subject of *est.*

**tam** with verbs in the sense of *so much, so greatly* (= *tantum*), without a following *quam*, is very rare in classical times.

999. **egon timeo**: see note on 122 (end).

**recte sane**: *very well*, ironically assenting to Chremes' implied claim that he was not afraid.

1001. **tibi narret**: taking up the preceding *narra, tell it at your bidding?* See note on 122.

1003. **dicto, scito**: see note on 584.

1004. **clam**: often a preposition in early Latin, but in Terence only with *me* and *te*. In classical times it was used only as an adverb. See App.

1005. **mi homo**: *my good man!*

1007. **quid agimus**: see note on 447.

1009. **hoc actumst**: playing upon Chremes' *quid agimus?* in 1007, but, as *actum est* is often used in the sense of *it's all over, i.e. there is no further hope*, the present expression suggests also this latter meaning.

**hodie**: see note on 377.

1011. **distaedet**: *dis* is intensive as in *dispudet* (Eun. 832), but such compounds are very rare and are not to be found in the best period.

1012. **haecine erant itiones**, etc.: *i.e., this was the cause of the frequent visits*, etc.

1014. **esse meritum**: sc. *eum*. See note on 255.

1015. **quin sit ignoscenda**: *why should it not be worthy of pardon?* This is not so difficult as some commentators have made it. *Quin* is used as in 209, 429, Heaut. 832, etc., and the subjunctive is like that in *cur non gaudeat? e.g.* Cic. Cat. 4, 1, 2. For a discussion of such subjunctives see American Journal of Philology, Vol. XV. (Latin Prohibitive, Part II.).

**uerba fiunt mortuo**: Demipho's attempt to palliate his brother's guilt reminds Phormio of a funeral oration (*laudatio funebris*), in which it was customary to sound the praises and conceal the faults of the dead. The words are made still further appropriate by the fact that Chremes in the meantime is standing by, as speechless and motionless as a dead man (cf. 994 and 1026), and probably wishing he were one.

1016. **tua . . . tuo**: used objectively.

1019. **fuit . . . scrupulus**: *caused all the trouble.* See note on 954.

1021. **cupio**: notice the very emphatic position, *I do indeed long.*

**defungier**: *to be now having my last experience* (*of this sort of thing*). For other absolute uses of this verb, see Eun. 15 and cf. the common use of *defunctus*, *deceased*, lit. *one who has finished.*

1024. **mea**: emphatic, *my own.* B. 350, 5 *c*; G. 676, R. 1, with 672, 2 *a.*

1026–1029. At such unanswerable questions from Nausistrata, Demipho is for the moment dumbfounded and in his confusion finds nothing to say. This suggests to Phormio that the funeral oration (1015) is now finished, and he playfully calls upon the audience to join the procession to the place of burial. After Phormio has made the most of this, he pauses (at the end of 1028) and looks for some time at Chremes, who is now bowed down with humiliation and disgrace; then, pretending to be moved to pity at the sight of such an object, he suddenly changes his tone, still speaking, however, to the audience: (*Poor fellow!*) *let him by all means make up with her now, I am satisfied.* The corroborating particle *sane* (instead of *sed*, or the like) may seem somewhat strange, but it falls short of justifying Dziatzko's claim that a verse given to Demipho must have fallen out between 1028 and 1029. The *sane* is sufficiently explained by supposing it to corroborate the unspoken wish which many present would feel at the sight of Chremes in his present condition.

**exsequias**: a reminiscence of the time when the acc. of any noun, except the name of a living thing, could be used without a preposition to express limit of motion. Later, this use was limited, except in poetry, to names of towns and small islands and a few other words, *e.g. domum*, *rus.*

1027. **sic dabo**: *that's the way I'll give it to him.*

1028. **faxo . . . sit mactatus.** Notice the air of braggadocio given by the use of the tense of future accomplishment instead of the mere future. See note on 516. On the reading of the Mss., see App.

1030. **quod . . . obganniat**: a potential characterizing clause. See note on 488.

**dum . . . uiuat**: *dum* in the sense of *so long as* takes the indic-

**ative**, but the mood of *uiuat* is here colored by the subjunctive clause in which it stands.

**usque**: *continually*, seems to modify the whole phrase *ad aurem obganniat*. One would gladly take *usque ad* in its usual sense of *all the way to*, but it seems impossible here to make sense out of such a conception.

**ad aurem**: for this use of *ad*, *to*, cf. the expression, "abuse a man *to his face*."

1031. **meo merito credo**: sc. *haec facta esse*.

1032. **aeque . . . cum**: peculiar to colloquial Latin.

1033. **gentium**: akin to a genitive of the whole, or partitive genitive, as it is commonly called. A. & G. 216, *a*. 4; B. 201; G. 372, *n*. 3; H. 397, 4.

1036. **priusquam dat**: cf. 1037.

1038. For this exception to the normal position of the caesura in the trochaic *septenarius*, see Introd., p. xxxv, and cf. 1042.

1040. **filius homo adulescens si**: for the force of the position of these words, see note on 200.

1041. **unam amicam . . . uxores duas**: notice the chiasmus, contrasting *duas* with *unam*, and *uxores* with *amicam*.

1043. **immo**: introducing a refusal to comply with Demipho's *ignosce* in 1035. The interruptions had prevented her answering before.

1047. **immo**: correcting *satin* as being too feeble a word.

**discedo**: see note on 773.

1050. **at**: see note on 900.

**ecastor**: a word used only by women, who seem never to have used *hercle*. *Pol*, on the other hand, was common among both sexes.

**quod potero**: *so far as I shall be able*. This *quod* seems akin to an acc. of extent. Cf. Ad. 511.

1051. **faciamque et dicam**: this *-que et*, *both . . . and*, occurs several times in Terence. See App.

1052–3. **quod gaudeam, quod . . . doleant**: *gaudeo* is seldom found with the acc. in classical times, though *doleo* in this construction is common.

1054. See App.

1055. **iudex noster**: cf. 1045.

**faxo**: see note on 308.

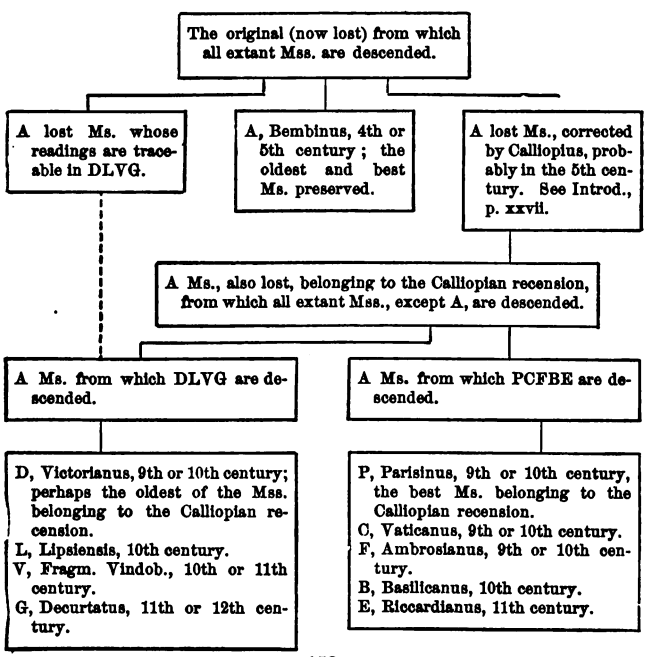
**cantor**: if we may believe Livy (7, 2), the *cantica* (see Introd., p. xxxviii) were, at least sometimes, sung not by the actor, but by someone called the *cantor*, the actor merely accompanying the song with appropriate gestures. It was this *cantor*, apparently, who came forward at the end of the play and asked the audience for plaudits of approval. As he was the last to speak, the Mss. of Terence designate the cantor by $\omega$.

**uos ualete et plaudite**: some such address to the audience was customary at the close of all Roman plays. In Plautus this address is commonly somewhat elaborate, but in Terence it is simplified to the words before us or, in the Andria, the Hecyra, and the Adelphoe, to the single word *plaudite*.

# APPENDIX.

As intimated in the preface, this appendix is devoted almost exclusively to the citation of authorities for statements made in the notes, where such citation seems desirable, and to the defense of readings, adopted in this edition, which are at variance with the text of Dziatzko.

As the testimony of the manuscripts is frequently referred to below, it will be well to keep in mind the relative importance of the different families. The following diagram is offered with a view to making clearer the relationship between them.



Of the manuscripts
CPD are preserved entire;
A lacks And. 1–887, Hec. Prol. I and II, 1–30, Ad. 915–997;
B lacks Eun. 937–1094, Heaut. 1–229;
E lacks And. 1–183, Phorm. 900–1055;
F lacks all of the Andria, Eun. 1–416, Phorm. 832–1055;
G lacks Eun. 848–1021, Heaut. 1–313, 1049–1667, Phorm. 779–1055, Hec. 1–194, 309–880;
V is a fragment containing And. 912–981 and Ad. 26–158.

About certain details of the diagram above given there is opportunity for differences of opinion, but, in a general way, it represents fairly well the views now prevailing. I have followed Prinzhorn, Dziatzko, Schlee, and others, in making DG represent an older family than PC. Pease, however, in a paper on the Relative Value of the Manuscripts of Terence (Transactions of the American Philological Association, 1887), has proved conclusively that P is far more trustworthy than any other Ms., with the exception of A. It is extremely probable, too, that the pictures in PCF (see note on *dramatis personae*) have come from a Ms. of the best period (Leo, Rh. Mus. xxxviii; Schlee, Scholia Terentiana; *et al.*), though it seems equally probable that the text of PCF has not been materially influenced by this early Ms.; see, for instance, Schlee, pp. 6 f. For the literature that has appeared on this subject since the publication of Dziatzko's edition, see the end of this volume.

## DIDASCALIA.

ATILIVS: Dziatzko reads HATILIVS. The initial H rests solely upon the authority of A in the *didascaliae* of the Eunuchus and of the Adelphoe, and upon the mark preceding the name in B ('ATTILIVS) and in C ('ANTILIVS) in the *didascalia* of the Eunuchus.[1] No weight whatever, in my opinion, is to be attached to this evidence. The scribe of A resembled the Arrius of Catullus (83, 2), in having a decided fondness for an initial *h* (which he writes *K*). In no less than 17 places, he uses *h* where it does not belong: ***his*** for ***is*** (nom. sing.), And. 935, Eun. 205, Phorm. 461; ***habeo*** for ***abeo***, Heaut. 928, Hec. 586; ***hem*** for ***em***, Eun. 237, 835; ***Stilpho***

[1] See Priscian, pp. 85 f. [Keil], and Dziatzko in Rh. Mus. xx, p. 588, with the authorities there cited.

for *Stilpo*, Phorm. 389, 390, 740; *Pampahilum* for *Pamphilum*, Hec. 804. Cf. *hunc* for *nunc*, And. 936; *huc* for *duc*, Phorm. 410; *hico* for *dico*, Hec. 232; also *phidicina*, Phorm. Per. 5, 11; Ad. Per. 7; these last, however, belong to a different class of phenomena.

In 10 of the instances just cited, A is the only one of the Mss. which shows this incorrect use of *h* in the word concerned. It appears then, strangely enough, that the best of all the Mss. of Terence contains the largest number of errors in these particular instances. The evidence of B and C is, generally speaking, still more worthless. In B, the most unreliable of all the Mss. in this respect, there are no fewer than 80 instances of the incorrect use of *h*, and in C there are 45; *e.g.* *his* for *is* (nom. sing.), And. 51, Phorm. 722; *herus* for *erus*, And. 175, 183, 208, 412, 423, 508, 602, etc.; *hei* for *ei*, And. 322, 622, Heaut. 234; *hostium* for *ostium*, And. 507, 682, Ad. 637; *heu* for *eu*, Eun. 154, Phorm. 398, 478; *humerus* for *umerus*, Eun. 314, Phorm. 844; *habeo* for *abeo*, Eun. 342, 494, Heaut. 212, 928, Hec. 224, Ad. 786; *hecqua* for *ecqua*, Eun. 521; *hisdem* for *eisdem*, Heaut. 300; *habundo* for *abundo*, Heaut. 528; *heuge* for *euge*, Heaut. 677; *Chorinthum* for *Corinthum*, Hec. 86. Other forms of similar character abound in the other Mss., *e.g.* *hausculto* for *ausculto*, *Haeschinus* for *Aeschinus*, *haedes* for *aedes*, *adhulescens* for *adulescens*. The number of instances of the incorrect use of *h* in the different Mss. is as follows:

B, 80.
E, 59.
F, 46.
G, 50.
C, 45.
P, 15.
D, 50.
A, 17 (not counting the two instances of *Hatilius*).

It will be seen from the above showing that a stronger case might be made out in favor of writing, for instance, *his* for *is* (nom. sing.) than has been made out in favor of *Hatilius*. There is, so far as I know, no real evidence that *Hatilius* was ever a recognized form, though it does occur once in inscriptions (C.I.L. X, 8067, 11). *Atilius* is common enough at all periods. For the untrustworthiness of our Mss. in such matters, see especially Corssen, Aussprache, etc., 1, pp. 110 f.

## PERIOCHA.

*G*: the abbreviation for Gaius was *C* (by which character the *g*-sound was in early times represented) throughout classical Latinity, and this character continued to be the regular abbreviation in imperial times. At the time, however, when the *periochae* of Terence were written, the character *G* was also often used. Cf. C.I.L., Indices. Codex A has *G* in the five *periochae* it has preserved.

7. *eam uīsăm Ántipho:* Fleckeisen and Dziatzko insert *cum* before *uisam*, and Opitz (Leipziger Studien, VI, p. 213 sq.) inserts it before *Antipho*, to avoid violating the rules that have been laid down by various editors of Plautus and Terence, and summed up by Lindsay (Latin Language, p. 209), regarding the hiatus. This seems to me a needless tampering with the manuscripts, which unanimously present the reading adopted in the text. The hiatus in *vīsăm Ántipho* may be easily paralleled. The recent critical edition of Plautus' Amphitruo, Asinaria, Aulularia, Bacchides, Captivi and Casina by Goetz and Schoell, shows that in these six plays alone there are numerous instances that will not conform to the "rules," *e.g.*:

Capt. 24, *Postquam belligerant Aetolī cŭm | Āleis.*
93, *Ita nunc belligerant Aetolī cŭm | Āleis.*
31, *Summoque genere captum ēsse ĕquĭtĕm | Āleum.*

Bacch. 987, *Nunc superum limen scinditur, nunc adest ēxĭtĭŭm | Ílio.*

Cas. Arg. 1, *Conseruam uxorem duo conserui | expetunt.*
48, *Placere posset eam puellam | hic senex.*
612, *Cŭm hăc, cŭm istac cumque amica etiam tua,* on which reading, see Corssen, Ausspr. etc., p. 790.

Amph. 897, *Sed eccum uideo, qui me miseram | arguit.*

Other similar examples in Plautus are As. 698, Bacch. 852. The hiatus after *m* is of course very common in cases like Plaut. Mil. 1012, 1028; Men. 26, *geminum | alterum* (changed by Ritschl), 565, Capt. 395. It is a well-known fact that *m* in dactylic verse

was often not elided, *e.g.* Lucil. 1, 32 (M.) *canēs quăm hŏmo*, Enn. Ann. 354 (M.) *mīlĭtŭm octo*, 322 *dum quĭdĕm unus*, Lucr. 2, 681 *sŭnt cŭm ŏdore*, 3, 394 *ĕt quăm ĭn*, 3, 1082 *sĕd dŭm ăbest*, 6, 276 *simŭl cŭm ĕo*, Hor. Sat. 2, 2, 28 *coctŏ nŭm ădest*. For other examples from Lucretius, Catullus and Vergil, see Munro on Lucr. 2, 404; for a discussion of this whole subject, Corssen, Aussprache etc., p. 790 f., and Studemund's Studien, 1, p. 22. The non-elision of *m* is common in Terence in cases like And. Per. 4, *năm ăllĭa* (see Spengel's critical note in his second edition), Phorm. 808 *illī quăm ĕgo*, 982 *retinē dŭm ĕgo;* cf. 27, 383, 419, 501, etc. Objection may be raised to the reading adopted in the text, on the ground that no example has been cited from Terence which presents exactly the same conditions in every respect. But it must be remembered that this *periocha* was not written by Terence, but by a grammarian of the 2d century A.D., who was trying to imitate early usage. At any rate, when the Mss. of an author, written centuries apart, belonging to entirely different families, and having entirely different histories, have all preserved a verse in exactly the same form without a hint of any variant, their evidence should not be disregarded without more imperative reasons than exist in the present case.

12. *adgnitam* (ACD): an attempt to imitate earlier usage. At the time of Sulpicius Apollinaris, *agnitam* had become the common orthography.

## PROLOGUE.

2. *transdere: transdere ueteres sonantius, quod nos lenius tradere*, etc. (Donatus). The Mss. have here *tradere*, but in Heaut. 740, DG have *transducenda*.

17. *tractant:* A (first hand) has *tractent*, and perhaps this is the correct reading, though the subjunctive here would be exceptional in Terence. See note.

18–34. A facsimile of these verses, as found in A, is given in Zangemeister and Wattenbach's Exempla Codicum Latinorum, Tab. VIII.

21. The Mss. all read *id* in this verse, A having it before *sibi*, the others before *rellatum*. It seems to be an interpolation.

33. *restituit:* Havet in the Revue de Philologie, 10 (1886), p. 15, suggests *restituat*.

44. Charisius, p. 32 K, defines *genius* as *ἡ τύχη ἑκάστου.*

49. *ubi initiabunt:* see Donatus on this passage, and Dziatzko's critical note. For initiation of children into mysteries, see Smith's Dictionary of Greek and Roman Antiquities (3d ed. 1891), I, p. 722; Boeckh, Corpus Inscriptionum Graecarum, 393, 400, 443, 444, 445, 448.

71. *hic*, the reading of A (first hand), is more probably correct than *hinc* of the other Mss. The *hinc* might easily have been substituted for *hic* through the influence of such passages as And. 317, Eun. 206, 494, 716, Heaut. 211, 212, 586, Ad. 841, Phorm. 1054 and elsewhere. Its position, too, points to a connection with *relinquont* rather than with *abeuntes.*

77. It is possible that the words *namque*, etc., should be given to Geta.

86. Dziatzko, Wagner, Sloman, Bond and Walpole, Linderstrom-Lang, and others write *redducere* instead of *reducere.* I see no sufficient reason for adopting this orthography in the present case. The manuscript evidence is confirmed by the explicit testimony of the grammarians. Nothing could be more to the point than the words of Priscian, 1, p. 47: *r e d d u c o quod etiam r e d u c o dicitur . . . Terentius in Phormione "sectari . . . ac r e d u c e r e.*" Donatus, too, in quoting this passage (Hec. 4, 1, 36) has *reducere*, and that he, as well as Priscian, appreciated the point involved is clear from the fact that he elsewhere (*e.g.* Phorm. 21) distinctly recognizes the other orthography as also used in certain passages (*e.g. rellatum* in 21, and *relliquiae* in Verg. Aen. 1, 34). Both methods of spelling such words are found not merely in different authors of the same period, *e.g. redducere* in Lucr. 1, 228; 4, 992 (see Lachmann on 5, 614), *rĕducere* in Catull., but also in different passages of the same author, *e.g. rellatus* in Lucr. 2, 1001, *rĕlatus* in 5, 686. Cf. also such forms as *reccidere*, in Lucr. 1, 857 and 5, 280 with *rĕcident* in Plaut. Men. 520, and *rĕcidit* in Enn. Ann. 223 (Baehrens); *relliquiae* in Verg. Aen. 1, 30; 3, 87, and Lucr. 6, 825 (*rē.* or *rell.*) with *rĕliquiae* in Plaut. Rud. 1274 (1287) and Ter. Ad. 444.

87. The verse of the Greek original, imperfectly preserved by Donatus, is completed by Dziatzko as follows: *ἡμεῖς δὲ [σύσχολοι] συνεπεμελούμεθα* (Rh. Mus. XXX, pp. 370 ff.).

131. Some editors, among them Dziatzko, punctuate with a colon after *confingam* and a comma after *commodum*.

156. The Mss. have *est* after *istuc*, and *conscius sis* at the end of the verse. Bentley dropped the *est* and was followed by editors until Schlee (*de versuum in canticis Terentianis consecutione*, 1879) showed that *quid istuc?* was used merely as an expression of surprise, *quid istuc est?* as a real question, thus vindicating the reading of the Mss. in the present passage. The interpolation of *sis* at the end is due to a misunderstanding of the *conscius* (*i.e. consciu's* for *conscius es*) and the consequent desire to complete the clause. Dziatzko, while retaining *est*, expresses the view, "dass auch *quid istuc?* der Ausdruck der Verwunderung, hier nicht gerade unangemessen wäre." How, then, would he explain Antipho's reply?

170. For *istaec*, etc., see Neue, Formenlehre, 3d ed. by Wagener (1892), II, pp. 398 ff. Fr. Schmidt, Quaest. de pron. dem. for. Plaut. (1875), p. 80 f., tries to show that Terence, as well as Plautus, uses only *istaec*, never *ista*, in neut. plur., but see Ad. 185 and 677.

175. *retinere an amorem amittere:* the Mss. have *retinere amare amittere*. Goldbacher, Wiener Studien, VII (1885), p. 162, seems to me to make out a strong case in favor of the reading I have adopted. Dziatzko reads *retinere amorem an mittere;* but this disturbs the parallelism between these infinitives and the *amittendi nec retinendi* in the next verse.

193. Mähly (Blätter für das bay. Gymnasialwesen, 24 [1888], p. 478 f.) arbitrarily changes *nescio* to *hau scio*.

199. Cod. A (first hand) has *et patruom tuom*, which reading is preferred by C. Sydow, De fide libr. Ter. etc., p. 34, and by Hauler (Wiener Studien, IV [1882], p. 322 f.), who support this reading by Plaut. Trin. 111.

215. *sed hic quis est senex:* Dziatzko reads *sed quis hic*, etc., rejecting, with Seyffert (Stud. Plaut., Berlin, 1874) the reading of A. I have preferred to follow A for the following reasons: (1) In the matter of the relative position of words, this Ms. is overwhelmingly superior to the best of the other Mss. See Pease, on the Relative Value of the Mss. of Terence (Transactions of the Am. Phil. Assoc. for 1887, p. 33); (2) This is a case where the scribes of the other Mss., who show a constant tendency to tamper with the order of words, would be sure to invert the order, to make it

normal. On the other hand, if the original reading had been *sed quis hic*, etc., it would be difficult to account for the change to *sed hic quis*, in a Ms. so noted for its accuracy in such matters; (3) Finally, the order of words in A is far more effective, indicating the surprise of the speaker, "*but this man — who is the old fellow?*" Cf. Cic. in Verr. 2, 4, 3, 2, *Canephorae ipsae uocabantur; sed earum artificem, quem?*

215–216. On the manuscript variations in these lines, see Havet in the Revue de Philologie, 11 (1887), p. 48.

243. I have not followed Dziatzko in bracketing this line, as the grounds adduced seem to me insufficient. Not only do the Mss. speak for its authenticity, but it is clear from Cic. Tusc. Disp. 3, 14, 30, that the verse stood in Cicero's copy of Terence, and that he regarded it as genuine.

245. Cicero (Tusc. Disp. 3, 14, 30) has *Communia esse haec, ne quid horum umquam accidat animo nouom.* Cicero, however, may have been quoting from memory. His authority on the exact wording of a verse deserves less consideration than that of the best copyists, who were professedly reproducing what they actually had before them.

328. Dziatzko brackets this line as an interpolation, objecting to the use of *tum* and of *noui*. But such a use of *tum* is easily paralleled, *e.g.* And. 262; Cic. Philip. 3, 3, 7, and the object of *noui* is the *pedum uia*, which, as is shown in the following verse, is still uppermost in his thoughts: "*The better I know the path, the oftener I tread it.*"

345. On the "subjunctive of obligation or propriety," see my discussion of the Latin Prohibitive, in the American Journal of Philology, Vol. XV. (No. 58), 1.

367. For the "classifying" relative clause, see Hale, The Cum-Constructions, p. 92; see also P. Barth, N. Jahrb. f. Phil., 1884, p. 181 f.

368. *Vt*, the reading of the Mss., is regarded by Dziatzko as a gloss to explain *atque*.

381. For exceptions to the rule for the sequence of tenses, see Hale, Sequence of Tenses, Am. Journ. Phil., Vols. VII. and VIII.

410. On this line, see Mähly in Blätter für das bay. Gymnasialwesen, XXIV (1888), p. 478.

413. On the monosyllabic ending, see P. Fabia, Revue de Philologie, 17 (1893), p. 29.

419. For *non agam?* see the discussion of so-called deliberative questions with *non* in the Am. Journ. Phil., Vol. XV. (Latin Prohibitive, Part II.).

423. The Mss. collated by Umpfenbach have *iam ducenda* with the exception of D, which has *iam ducendũ*. There is no authority for the *ad* (*iam ad ducendum*) inserted by editors. I have accordingly adopted the reading of the Lipsiensis (L) *iam ducendi aetas*. The slurred pronunciation of the *i* before *aetas* would easily account for the *a* (of A) and for the *ũ* (of D). Such a genitive of the gerund depending upon *tempus*, *spatium*, and similar words, is common in Plautus and Terence. Cf. Platner, Notes on the Use of Gerund and Gerundive in Plautus and Terence (Am. Journ. Phil. XV., p. 483 ff.).

440. On the question of scene-division at this point, see below (884).

488. The term "predicating characterizing," found in my notes, is adopted from Hale.

500. I believe *me* to be an interpolation. This seems the most reasonable explanation of the variations of the Mss. In A *me* is placed immediately after *ut*, in L (Lipsiensis) it is before *ut*, in $D^1G$ it is omitted altogether, but $G^2$ adds it after *ducas;* in the other Mss. it appears after *dictis*. This is just what we should expect if *me* had not stood in the original text. The copyists, not recognizing the absolute use of *ducere*, took it upon themselves to insert an object for it. *Ducere* is often used absolutely in its other significations, and other words meaning "deceive," *e.g. fallere*, *decipere*, are similarly used. With the omission of *me*, the sense is "*To think that you are so bold-faced*, etc., *that you are trying to deceive* (*allure*) *with your glittering words, and to lead off my girl for nothing.*"

501. On the force of *ne feceris*, see Am. Journ. Phil., Vol. XV. (Latin Prohibitive, Part I.). On the origin and sphere of the so-called gnomic perf. (aorist), see my note in the Proceedings of the Am. Phil. Assoc. for 1894.

*ueris:* all the Mss. have this reading. Dziatzko rejects it in favor of *uerbis* (*uerbis* having been substituted by a second hand for the original reading of G), owing to Barth's claim that the neuter

of an adj. is not used substantively in Terence, except when used "in generellem Sinne." *Vera* is frequently used substantively in both Plautus and Terence, and it seems safer to admit exceptions to a rule involving fine distinctions, than to change the Mss. to make them conform to it in every case.

502. *neque:* Dziatzko adopts Wagner's conjecture and writes *atque*, but the reading of the Mss. seems tenable, if we understand *alia* as explained in my note: "*To think that this trouble, if it had to come at all, did not come at a time when Antipho was having less trouble of his own, that he might devote himself more exclusively to helping me.*" I see no real objection to this interpretation in the "*fortunatissime Antipho*" of vs. 504. Phaedria is startled into this exclamation by the sudden appearance of Antipho, and his only thought for the instant was that Antipho's lot was, after all, happy indeed as compared with his own, for he at least had possession of his loved one.

507. Dziatzko follows Bentley in rejecting this verse.

519. In his stereotyped edition of all the plays, Dziatzko gives the words *Di tibi . . . duint* to Geta, but in his separate edition of the Phormio he follows A and Umpfenbach in giving them to Phaedria.

561. Codex A reads *inpone feret*, while BCDEFP have *inpone et feret*. I have adopted *ei — feret*, suggested by Mähly (Blätter f. das bay. Gymnasialwesen, XXIV (1888), p. 478).

567. *Chremes:* there can hardly be any doubt that Terence used two forms of the vocative (*-e* and *-es*) in such Greek words, just as he used two forms of the accusative, but it is in many passages extremely difficult to determine the better reading. See, in addition to the authorities cited by Dziatzko, Engelbrecht's review of Dziatzko's edition in the Berliner Phil. Wochenschrift V, p. 326 ff., Minton Warren's review of Hauler's Terentiana in the Am. Journ. Phil. III. (1882), p. 483, Hauler's Paläographisches zum Bembinus des Terenz in Wiener Studien, XI (1889), p. 286, and the same writer's Textkritisches zum Bembinus des Terenz in Wiener Studien, XII (1890), p. 242.

598. *ad forum:* this reading was adopted by Dziatzko in his stereotyped edition of all the plays, but in his separate edition of the Phormio it has been changed (on the authority of Wilh. Abra-

ham in N. Jahrb. Sup. Bd. 14, p. 207) to *apud forum*, for the alleged reason that *ad forum* is used "nur bei Verben der Bewegung." But *ad* in the sense of *apud*, *at*, *near*, is common enough at all periods; see Krebs-Schmalz, Antibarbarus, p. 76, with the authorities there cited. The phrase *esse ad forum* occurs in Plaut. Most. 829, and *ad forum* is the unanimous reading of the Mss. in the present passage. Furthermore, *apud forum* cannot stand here for metrical reasons. The common rule (given, for instance, by Dziatzko, p. 26, by Hayley, p. 10), that the proceleusmatic is allowed by Terence in every foot of an iambic *senarius* except the last, has no basis so far as the fifth foot is concerned. See Introd., p. xxxiv and note.

611. *compluria:* Dziatzko follows the second hand of A in giving this word to Chremes, but the punctuation I have adopted makes it possible to follow the reading of the Mss. For the form *compluria*, see Donatus on the passage; Charis. p. 125 (Keil); Prisc. 1, pp. 350 and 315; Neue-Wagener, Formenlehre, II, p. 271.

699. *iam si:* see Munro, on Lucr. 1, 968.

768. My interpretation of this difficult passage was suggested by Sandford's note in the Classical Review, III (1889).

783. *eius:* Bothe's alteration of *eius* to *huius*, adopted by Dziatzko, seems quite unnecessary. See note.

818. *potuit:* all the Mss. but A have *id potuit*.

884. I have, with Dziatzko, followed A in making this the beginning of a new scene, but I do not feel sure that such a division is correct. The illustrated Mss. make no division here, and there can be little doubt that the pictures of the characters placed at the beginning of each scene in these Mss. are taken from a Ms. of the best period (Leo, Rh. Mus., XXXVIII; Schlee, Scholia Terentiana [1893], p. 5). While it does not necessarily follow that these pictures are safer guides, in the matter of scene-division (Schlee, Scholia Terentiana, p. 6) than the superscriptions in A, their testimony should have considerable weight. Umpfenbach and Dziatzko both accept their evidence at 441 against A, which makes no division at that point. A somewhat serious objection to making 884 the beginning of a new scene is that it compels us to recognize the use of the exclamatory infinitive to express a thought pleasing to the

speaker. There seems to be no inherent reason why the infinitive should not be so used, but as a matter of fact it does not occur, so far as I can find, anywhere in Latin, with the possible exception of *tene asumbolum uenire*, in Phorm. 339. Even there, the speaker seems to be almost deprecating the hard lot of a *rex*. In Tac. Dial. 6, 15, *coire populum* is better taken with *quod gaudium*. See Bennett's note on this latter passage.

896. This verse is found in the Mss. after 905; but it is clear that it properly comes before Phormio joins in the conversation.

902. I have retained the reading of A. Dziatzko, following C. F. W. Müller, rejects this reading because it requires the shortening of the second *e* in *uerebámini*, which, it is claimed, cannot be allowed for Terence. Accordingly, *uerebamini* is changed to *an rebamini;* and as this alteration makes the *ne non id facerem* of the next verse unintelligible, these latter words are changed to *me non id facere*, against the uniform reading of the Mss. There are seven instances in Terence of the shortening of the second syllable of a polysyllabic word when that syllable is "long by position," and the ictus falls on the third: *uŏlŭptā̆ti*, in Heaut. 71, And. 944, 960, Hec. 593; *uĕnŭstā̆tis*, in Hec. 848; *sĕnĕctū̆tem*, in Phorm. 434; *măgĭstrā̆tus*, in Eun. 22. It seems easier to suppose that a vowel "long by nature" was occasionally shortened, under similar circumstances, than to do away with all exceptions to the rule by making arbitrary changes in the Mss. Cf. Plaut. Men. 37, *Sўrăcū̆sas;* also Amph. 930 *pŭdĭcĭtiam* (according to some editors).

913. *eam nunc:* Dziatzko, in his last edition, following BCDP, reads *nunc uiduam*. I have followed A. The word *uiduam*, in the inferior Mss., looks like a gloss upon *eam nunc*.

949. *sententia:* this is the reading of all the Mss., but it has been arbitrarily changed by Fleckeisen, whom Dziatzko follows, to *inconstantia*. I see no serious difficulty in *sententia*, which is used in the sense of *decision*, *determination*, and which, when modified by *puerili*, becomes nearly synonymous with *inconstantia*. For *sententia* in the sense of *determination*, *purpose*, see Auct. ad Her. 3, 24, 40; Cic. Off. 3, 33, 116.

966–967. On *quom* (*cum*) in the sense of *the fact that*, see Lübbert, Gr. Stud. II, pp. 95–106; Hale, The Cum-Constructions (1889), p. 243.

974–975. For a discussion of Brix's claim that *ne* is sometimes used in consecutive clauses, see Am. Journ. Phil., Vol. XV. (Latin Prohibitive, Part. II.).

1004. *hem quid ais:* Dziatzko assigns these words to Nausistrata, against the Mss., on the ground that this question seems inappropriate for Demipho after vs. 941 f. It must be remembered, however, that *hem* and *quid ais?* often express mere indignation, and do not necessarily imply surprise. The fact that Nausistrata is now present and will hear what Phormio is about to say, sufficiently accounts for Demipho's exclamation.

1028. *faxo tali sit mactatus:* the oldest and best Ms. (A) has this reading; the later Mss. have *faxo tali eum mactatum*, though in D this was not the original reading. The latter reading is less probable, for the further reason that it would necessitate making *hic* long, whereas it is regularly short in Terence (see note on 266). See Dziatzko, Rh. Mus. XXXIX (1884), p. 341.

1028–1029. Dziatzko's claim that a verse has fallen out between these two verses does not seem to me to be justified. See stage directions for the line and note on the passage.

1051. On the use of *-que et* in Terence, see my paper on The Copulative Conjunctions in the Inscriptions of the Republic, in Terence and in Cato, § 28, Am. Journ. Phil., Vol. VIII.

1054. Dziatzko, following BCDP, assigns the words *eamus intro hinc* to Demipho. I follow A in giving them to Phormio. The fact that Phormio is to go in another direction a moment later makes no difficulty. After he has uttered the words, Nausistrata's question prompts him to change his purpose and hurry off in search of Phaedria.

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[N.B. — This bibliography does not, as a rule, include publications that comprehend Latin usage in general, or those that are concerned with Terence only incidentally. Most of the literature that appeared in the year 1884 is omitted.]

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